

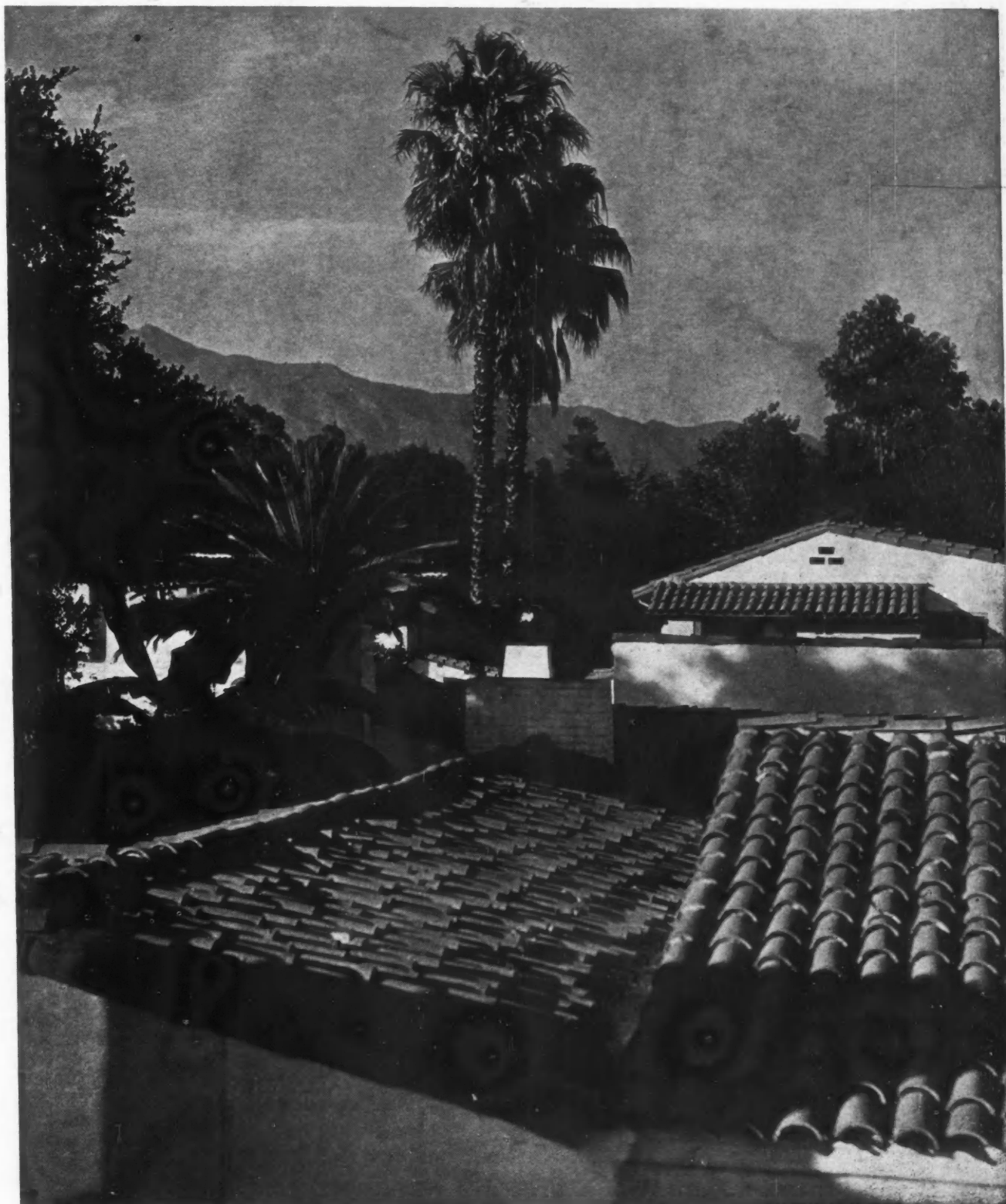
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June 1934

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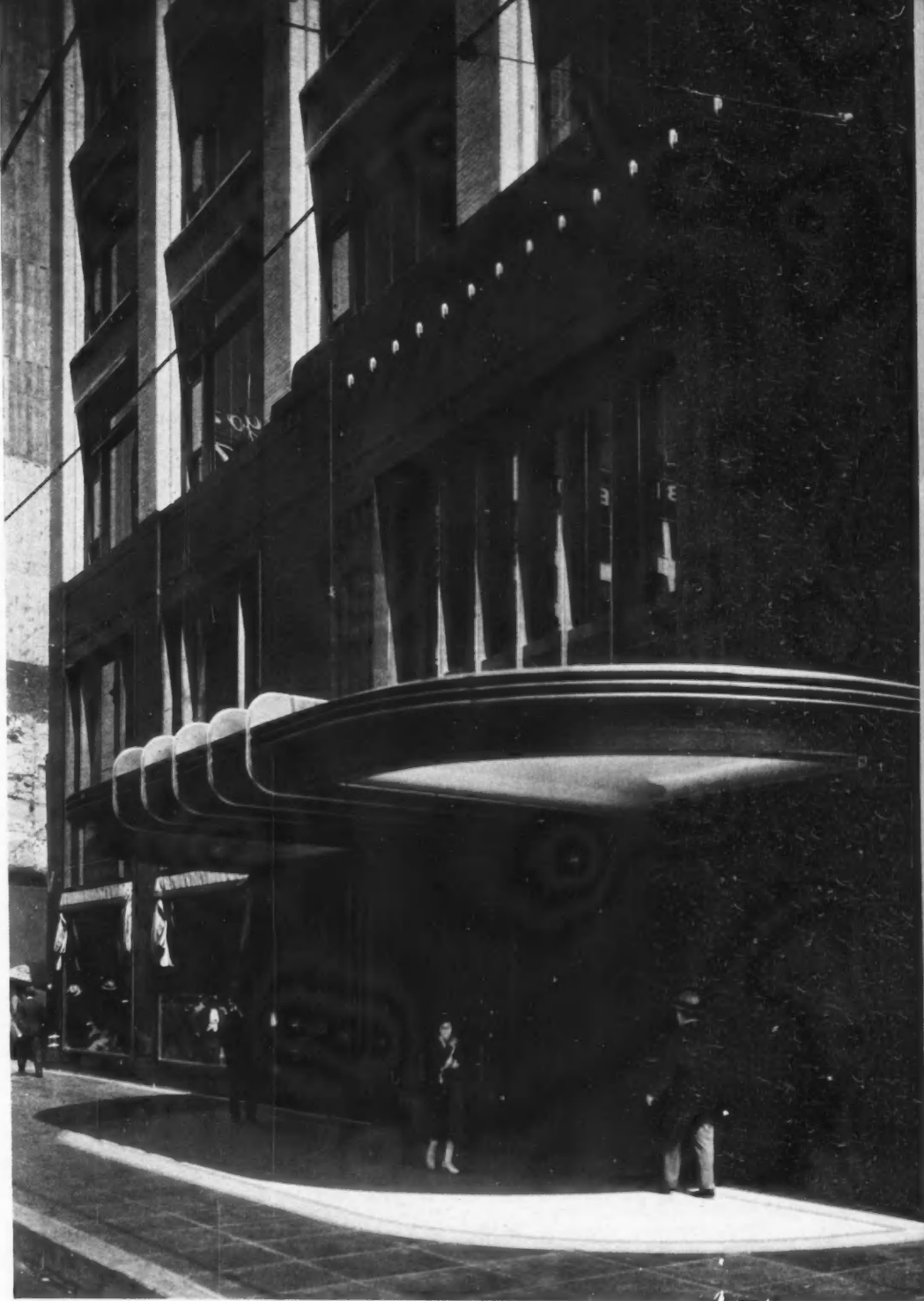
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California

—As We See It

IT IS highly probable that, to many citizens, few of the various relief measures have significance or value. True, we are all interested in seeing the unemployed problem solved, and are naturally and primarily interested in our own salvation. No matter what type of relief measure is suggested, if it contributes in the least degree to the recovery movement, we are for it. One of the measures announced early this year seemed to be of most interest to realtors, and the value of the work to be done of little significance to the lay person, because of the comparatively small amount of money involved. Since announcement of the program early in January 10,000 persons have been working on the Real Property Inventory being conducted by the Bureau of Foreign and Domestic Commerce. The survey, financed by Civil Works Administration funds, covers a selected list of 63 cities with a population in excess of 10,000,000, every state being represented by at least one city. These cities are of different sizes ranging from very small to large places, and they represent different types of development and different industrial characteristics.

Not only has this survey given employment to 10,000 people, but the information obtained will be of tremendous value to those interested in civic development and improvements as well as those connected with the building industry and manufacturers and distributors of household appliances. It will unquestionably stimulate sales and advertising campaigns and save time, energy and money.

Returns from about one-half of the cities have been released, but the two California cities, Sacramento and San Diego, are not yet reported. However, returns are available for Reno, Phoenix and Santa Fe and we regret that space will not allow our giving you the full reports.

Phoenix, with a population of 48,118, reports 12,558 families and 10,519 housing structures. Of these structures, 45 per cent are reported as valued between \$3000 and \$7500. Of 8667 single family dwellings, 4227 are less than ten years old. Only 3038 of the housing structures are reported in good condition, 437 are unfit for use and the balance need minor or structural repairs. Of the 14,392 dwelling units, 11,621 have five or less rooms, and the heating apparatus for 11,926 consists of a heating stove. Of the dwelling units, 2909 have mechanical refrigeration, 2543 have neither tub nor showers, and only 8773 have hot as well as cold running water.

Its beginning so vague as to be almost legendary, Santa Fe, New Mexico, still carries a reflection of its age in its physical makeup. Despite the fact that 42 per cent of its dwelling structures were built in the past ten years, one-quarter of all its housing units are over forty years old, and a higher percentage of dwellings over seventy-five years old are reported, with few exceptions, than in any of the cities already surveyed. With a population of 11,176, there are 2145 dwelling structures, and of this total 1225 are occupied by home owners, and the remainder are available to renters. Santa Fe employs an ancient building material, the adobe, a form of sun-dried brick which seemingly answers its purpose excellently, inasmuch as 84 per cent of the city's houses are characterized

as being in good condition, or in need of minor repairs. Evidences of Spanish influence still obtain in many features of the houses. As might be expected, a relatively high percentage of Santa Fe's families have dwelt in their present homes for twenty years or more. Single family homes are preferred and apartment dwellers are comparatively rare.

A large majority of the dwellings are listed as comprising four rooms or less. Considering dwellings from the point of view of room space in proportion to the number of persons in a dwelling unit, 64 per cent of Santa Fe's families are said to be adequately accommodated. Twenty-five per cent live in crowded quarters and the rest in units that are qualified as "overcrowded." The figures for sanitary conveniences show that about 71 per cent of the dwellings have running water facilities and that 56 per cent possess tubs or showers, and indoor water closet installations. Electricity is employed for lighting purposes in over 74 per cent of the homes; gas is used for cooking in 32 per cent of the homes. Nearly 65 per cent of the families are reported to cook without the aid of either gas or electricity; 294 dwelling units are equipped with mechanical refrigeration.

Reno, Nevada, with 848 houses built in the last five years and 860 in the five years preceding is the first city in which there has been no sharp decline in residential construction during the depression. With a population of 18,529, Reno has 4,652 residential structures of which 48 per cent were found to be in need of repairs of some kind while 80 were listed as unfit for human habitation. Of the 6194 dwelling units contained in the 4,652 structures, 761 were vacant. 4,938 of the dwelling units contain five or less rooms and neither gas or electricity is used for cooking in 2,973 of the dwellings. 1,360 of the dwellings are equipped with mechanical refrigeration. We have covered the high spots in a survey that should receive the attention of every thinking American.

THE trustees of the Henry E. Huntington Library and Art Gallery have long realized that some changes were necessary in the housing of the English portraits of the eighteenth century collected by Mr. Huntington. There was some overcrowding as his collection grew to its present proportions, and with all the attractiveness of the former installation, some of the most important canvases, for which the collection is famous, were not shown to the best advantage.

It was decided to add a new room or gallery to take the place of part of the former service wing without changing externally the main part of that wing. The addition ties in with the house so well that few would realize it was not part of the original building. In this new gallery are installed the most improved methods of lighting and ventilation, and in construction the best known methods for protection against fire and earthquake have been used. The gallery now houses twenty of the most important canvases in the collection.

The changes in installation have altered somewhat the internal appearance of the house,

It is fitting that George Sterling should appear very early in this series of California poems. No poet of California has been more beloved, and only Ina Coolbrith received an equal homage of affection. Many who know his poetry are not aware that Sterling was a sportsman, an athlete and a lover of games. He was a dead shot, one of our strongest swimmers, an excellent boxer and a devotee learned in the national pastime. The following poem is not as well known as it should be; hence its selection here. It is a flawless gem flashing with two harmonious streams of color. It is a great poet's great tribute to baseball.—Edward F. O'Day.

WILLY SMTH AT THE BALL GAME

Happy, he heard the crass brass band—
Music adrift from Samarkand,

Or breath of trumpets faintly blown
From the walls where Helen walked alone.

Not there a sweating batsman stood,
But St. George in the dragon's wood.

Sir Nigel rode with nodding plume,
And Drake rehearsed the Spaniard's doom.

Achilles and the captains came
To set the towers of Troy aflame.

A paladin of old romance
Stood balancing a starry lance—

The ball, a foeman's flaming dart,
The bat, a shield before the heart.

The cause of good and evil then
Was judged and cried before all men—

The reckoned war, the unending strife
That brave the tournament of life—

The old Illusion and its Rose,
With joy to friends and death to foes.

Bending above the lists he saw
The workings of colossal Law:

A world arraigned saw justice done
And good enthroned: the home team won!
GEORGE STERLING.

but only as if Mr. Huntington himself had decided to add an art gallery—as is common with large English houses—and to move into that gallery some of his choicest paintings. Myron Hunt and H. C. Chambers were the architects. The general effect of the art gallery in its original state has been disturbed as little as possible, consistent with the major change of removing from its walls some of the paintings that, through long association, seem to belong there. It is an interesting experience to have "Mrs. Siddons" and "The Blue Boy," for instance, in a gallery where both space and light are favorable to seeing them adequately.

Beginning June 12, the exhibitions, including the enlarged Art Gallery, will be open to visitors as usual by card obtainable from the Exhibitions office.

CALIFORNIA ART is having a field day at the Biltmore Hotel, Los Angeles. There, in the Biltmore Salon and in the adjoining corridors of the hotel, the Los Angeles Art

THE CALENDAR

Music * Art * Clubs * Sports * Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

FESTIVAL OF THE ALLIED ARTS is held June 22 to July 1 at Los Angeles, California. The festival is sponsored by the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce and the entries come from all sections of southern California. Grace Widney Mabey is the general chairman. Nine divisions of the arts, with various subdivisions are listed: Music, Painting, Sculpture, Drama, Dance, Poetry, Motion Picture, Speech, Essay Writing. Contest in the Poster division was won by Richard Got, a young Chinese boy. Scholarships are offered in music and in sculpture. Special days for Drama and the Dance are indicated, and a band contest at the Coliseum includes drum corps, school and playground bands.

ZANJA FIESTA, June 6-7-8-9, is the annual celebration by the University of Redlands in its Alumni Greek Theater, Redlands, California. "The Feathered Serpent," was written for this presentation by Bruce W. McDaniel, Redlands playwright, and the musical scores are by W. B. Olds and Rowland Leach of the university music department.

HUNTINGTON ART GALLERY, San Marino, California, reopens June 9, following an extensive rearrangement program. Free admission cards may be obtained from the exhibition's office at the Huntington Library. At the Library the exhibition, "California from Legendary Island to Statehood" is of universal interest.

COMMUNITY DANCES at the Civic Auditorium, Pasadena, California, are held each week on Friday and Saturday nights, with the best dance orchestras available. Sponsored by Drama League.

AN AQUATIC CARNIVAL, known as Semana Nautica, is held at Santa Barbara, California, June 28 to July 4. Since the event commemorates the 150th anniversary of the death of Father Junipero Serra, a pageant written by Charles E. Pressley, is announced for production during the week.

OLD SPANISH DAYS, entitles and describes the Fiesta which adds color and beauty to the summer days at Santa Barbara, California. The dates are August 23-24-25. The programs vary with the days, the first day includes the historic parade, which presents the story of early days by means of carefully planned floats, horsemen and marchers. An outdoor play is given at the Peabody Stadium, which pictures the romance, adventure and charm of other, earlier days. A play at the Lobero Theater will also be presented.

ANNUAL TOURNAMENT OF LIGHTS is held July 28, at Newport Bay, California. This includes a flotilla of illuminated and decorated water craft of all descriptions.

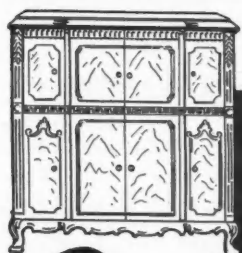
KENNEL CLUB SHOW is announced for July 21-22 at Santa Barbara, California.

OLYMPIC CLUB of San Francisco holds the annual outing and golf tournament, June 29 to July 1, at Del Monte, California.

YACHTING, both north and south, assumes its role among the major sports. The San Francisco calendar includes: St. Francis Yacht Club, race to Farallones, June 9-10. Corinthian Yacht Club, a three-day regatta, June 17, 23 and 24, and the Santa Cruz race, July 1-18. The San Francisco Yacht Club holds a three-day regatta, July 14, 15 and 22. St. Francis Club holds the Lipton Cup series, September 8-9-10. The international star class championship is scheduled for September 15 to 21.

BIENNIAL TRANS-PACIFIC Yacht Club Race starts from San Pedro, California, at noon, July 1, and finishes off Diamond Head Lighthouse, Honolulu. The winner is selected on a handicap basis as all types of yachts may compete. The posted entries include three boats from Honolulu. Hawaii has three active yacht clubs, the largest being that of Pearl Harbor, the clubhouse and fleet is moored in the middle lock of Pearl Harbor.

BAY MEADOW TURF CLUB'S race track at Beresford, in San Mateo County, is under construction. Peter B. Kyne, author, is the president of the club. William P. Kyne is the managing director.



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J. W. ROBINSON COMPANY, Los Angeles, announces a series of interesting programs: June 5, 11 a.m., Norma Gould talks on "The Importance of Rhythm and Posture in Child Development," Auditorium, Fifth floor. June 9, 10:30 a.m., A play for children, "Scissors to Grind," presented by the Hollywood Community Theater School under the direction of Neely Dickson. Children's fashion show between acts. Auditorium. June 12, 11 a.m., Myrtle Schultz speaks to parents on "The Child's Stories and Reading for Summer Leisure." And on June 19 talks on "Freeing Personality through Clothing," Auditorium. On June 13, 2 p.m., Travelogue of Grand Canyon, Indians of Arizona and New Mexico as well as of the Century of Progress. Motion pictures and a few colored slides. Henrietta Gloff of Santa Fe lectures. Auditorium. June 20, May Norton holds auditions for artists. June 25 through June 30, 9 to 12 a.m., Bernard Wagner's classes in Modern Piano Pedagogy. Auditorium. July 2 through July 7, 9 to 12 a.m., Duncan McKenzie classes in the Oxford Piano Course, Auditorium.

THE BRUNSWICK-BALKE-COLLENDER COMPANY of Chicago institutes a competition for selection of outstanding designs for three types of Bars, a Deluxe Bar, a Commercial Bar and a Service Bar, conducted under the rules and regulations of the American Institute of Architects. Application date June 1, closing date July 2.

BULLOCK'S, Los Angeles, presents the following programs, and cooperates with the Festival of Allied Arts:

On June 23, 25, 26, 27, 28, 29, 30 the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce will be in Bullock's auditorium for the contest of the Competitive Festival of the Allied Arts.

In the auditorium on the Tenth floor—the following Travel Talks will be given:

June 12—at 2:30—Zion National—W. T. Jackson.

June 13—at 2:30—Rail and Trail—George T. Brown.

June 15—at 2:30—Yellowstone National, W. T. Jackson.

June 20—at 2:30—Shasta to the Evergreen Playground, George T. Brown.

June 22—at 2:30—Jasper and Alaska, Canadian National.

Mrs. Dodd will continue with her Diet Lectures each Monday at 2:00 in the lecture room, Fourth Floor—during June.

On Tuesday—June 12—Marian Stewart, of the Daily News—2:00.

Tuesday—June 19—Marion Manners of the Times—2:00.

Tuesday—June 26—Winona Peterson, Globe Mills—2:00.

MUSIC

SYMPHONIES UNDER THE STARS are again presented at the Bowl, Hollywood, California. The Los Angeles Philharmonic Orchestra is sponsoring the season, which opens July 10 at 8:30. Former procedure is followed: Tuesday evenings are Conductor's Nights; Thursday evenings, Soloist Night; Fridays, a Novelty Program; Saturdays, a Popular concert. On alternate Friday nights operas in concert form will be presented, with soloists and choruses picked from southern California singers. Conductors announced for the operas are Pietro Cimini, Gaetano Merola, Nathaniel Finston, Alberto Conti and William Tyroler. Ballets will alternate with the opera nights. Four world famous conductors will direct the symphonies, Sir Henry Wood opens the season; Ossip Gabrilowitsch, directs five concerts, July 24 to August 2; Jose Iturbi conducts for two weeks in August. Sir Hamilton Harty arrives in July en route to England and is added to the list of conductors. Richard Bonelli is the first soloist, appearing July 12. Elsa Alsen, soprano, Nina Koshetz, soprano are later soloists.

PHILHARMONIC SOCIETY of San Mateo County presents the entire personnel of the San Francisco Symphony orchestra in a series of four concerts at the Woodland Theater, Hillsborough, California. The first concert, which inaugurates the ninth season, is given July 8. The concerts continue on alternate Sunday afternoons through August 19.

SUMMER SYMPHONY ASSOCIATION announces a ninth season of concerts at San Francisco, California, by the full orchestra personnel.

MUSICAL ARTISTS OF AMERICA have arranged three concerts during June at Hotel Huntington, Pasadena, California. The first is June 4, the artists are John Crown at the piano, Henry Thompson, tenor. The second, June 8, by Miss Ruth Wilson, violinist, and the third, June 12 by Miss Marianne Mabey, soprano.



Photograph by Ralph E. York.

A mural painting in pure fresco, by Millard Sheets, adds a rich note of color and action to the lobby of the men's store in the new addition to Bullock's, Los Angeles. The mural is nine feet wide by sixteen feet in height. At the bottom are shown cotton plants, with a suggestion of spinning machinery to the right. Just above, a tailor is seen in the act of sewing. Above him are three hat-makers. Next are represented various sports—polo, golf and so on. The three workers with hammers are symbolic of Bullock's motto: "To build a business that will never know completion".

Association's first annual All-California Art Exhibition opened May 15, to continue until June 15. Ninety-two paintings are in the show, seventy-five by artists of southern California. Approximately five paintings were rejected for each one accepted by the jury of admissions. Same ratio for northern as for southern California. It was a mistake, perhaps, to have such a large number of paintings sent from the north, in view of the certainty that many of them could not be hung for lack of space. However, we live and learn.

No doubt the Los Angeles Art Association has learned a number of things from this, its first important exhibition. It has learned, for instance, that paintings passed by the officially designated jury of admissions are honor bound to hang in the show. This point was brought home when a splendidly painted nude by Lucien Labaudt, a San Francisco artist, which had passed the jury by a vote of seven to two, mys-

teriously failed to appear in the show. Immediately five first rank artists of southern California notified the Association to withdraw their paintings unless the Labaudt went up. The Labaudt went up next day, in a corner, behind a door.

A northern California artist, William Ritschel, N.A., of Carmel, was awarded the first prize of \$1,000, for his "Sunlit Shores of California". De Witt Parshall, N.A., of Santa Barbara won the second prize of \$300 with his "Magnolias". Third prize of \$100 went to Thomas Craig, a youngster born in Upland, California, in 1908, for his "Santa Ana Canyon".

Merit awards were voted to William A. Gaw, Berkeley; Count de Kervily, Santa Barbara; Joseph Mason Reeves, Jr., Los Angeles; G. D. Richmond, La Cañada, and F. Tolles Chamberlin, Pasadena. A sixth merit award will depend upon the result of the popular ballot when a final count is made at the close of the show.

The awards were made by a jury composed of Mrs. Walter Harrison Fisher, William Preston Harrison, Willits J. Hole, Harry Muir Kurtzworth, Arthur Millier, Russell McD. Taylor, Mrs. Sydney A. Temple, Seymour Thomas and Mrs. Jerrold F. Walton, as announced in the prospectus sent out prior to the show.

The Los Angeles Art Association is now at work on details of a plan for an All-American exhibition of paintings to be held at Los Angeles either in the fall or next spring. There will be a number of purchase prizes topped by one of \$2500. The primary purpose of this exhibition, as well as that of the current All-California show, is to start a permanent collection of important works by contemporary American artists. If the Association welcomes suggestions, ours would be that entrance to the All-American show be by invitation only. This procedure, followed by the Carnegie International and others, obviates the bitterness engendered by rejections and saves an endless amount of work. It involves, however, the risk of overlooking unknown talent or genius which might otherwise be brought to light. But the risk is small.

COMMONWEALTH CLUB of California has awarded its 1933 gold medal for California authorship to B. P. Kurtz, professor of English at the University of California, for his "Pursuit of Death," a philosophical critique of the poetry of Percy Bysshe Shelley, published by the Oxford University Press.

Silver medals were awarded to Pryce Mitchell for "Deep Water," the autobiography of a sea captain, published by Little, Brown & Co.; and to Charles Caldwell Dobie for "San Francisco; A Pageant," published by D. Appleton-Century Co.

Honorable mention was given to "Mistress of Monterey" by Virginia Stivers Bartlett (Bobbs, Merrill Co.); "Ranchero" by Stewart Edward White (Doubleday, Doran & Co.); "Give Your Heart to the Hawks" by Robinson Jeffers (Random House); "Red Virtue" by Ella Winters (Harcourt, Brace & Co.); "Dark Hazard" by W. R. Burnett (Harper & Bros.).

The medals will be awarded to the authors in person at a dinner meeting of the Commonwealth Club on June 7 at the Hotel St. Francis, San Francisco.

The judges were Will C. Wood, president of the Commonwealth Club; Dr. Hardin Craig, professor of English, Stanford University; Dr. Tully C. Knoles, president, College of the Pacific; Brother Leo, St. Mary's College; Dr. Ernest Carroll Moore, provost, University of California at Los Angeles; Mrs. Hattie Hecht Sloss; Dr. Robert Gordon Sproul, president, University of California; Stuart R. Ward, executive secretary, Commonwealth Club.

Entries are now being received for the Commonwealth Club's 1934 Literature Medal Award. Books must bear a 1934 original publication date.

FRESCO PAINTING is a medium thoroughly well adapted to the architectural and climatic conditions of life in California. From visible indications, notably those recently brought into being under the inspiring stimulus of the Public Works of Art Project, fresco is destined to become a most important means of art expression in this State.

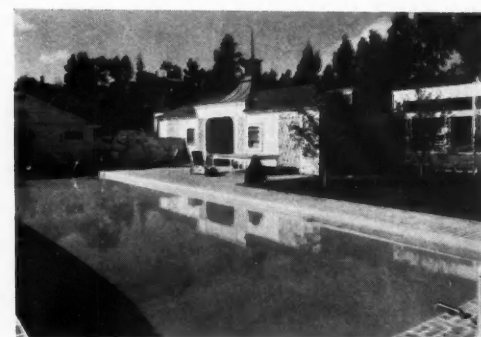
San Francisco, in particular, bids fair to lead the country in the development of this fine art, which was practiced with such memorable results by the great masters of the early Italian Renaissance. No small credit for San Francisco's pre-eminence in this field is due to the California School of Fine Arts, which for many years has maintained courses of study in fresco painting under the able direction of Ray Boynton.

With full recognition to Diego Rivera for the interest he aroused in fresco painting through his murals in the San Francisco Art Association building and in the Stock Exchange, nevertheless it is true that, years before Rivera came to California, Ray Boynton had been practicing this splendid medium as well as teaching its technique to groups of his enthusiastic students. It was largely owing to this fact that a considerable number of young San Francisco artists found themselves fully prepared to execute original works in fresco when the P.W.A. projects came along.

The past few months, thanks to the Governmental impetus, have witnessed an unexampled production of fresco paintings in San Francisco by such artists as Boynton, Ralph Stackpole, Victor Arnautoff, Lucien Labaudt and many others. If the city's appetite for fresco painting continues to "grow by what it feeds upon," it is a safe guess that San Francisco will become known around the world for its frescoes, as well as for its food.

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LARK ELLEN ECHO BOWL in Covina Highlands, California, Cameron Avenue, near Barranca Street, opens a series of summer concerts, June 11. The programs are sponsored by Ellen Beach Yaw. Symphony concerts are presented by musicians of San Gabriel Valley under the direction of Vernon Robinson. "The Flaming Arrow," an opera by Mary Carr Moore, is given June 25. Dates for the following concerts are July 7 and 23, August 6 and 20. Sunday Sunset song recitals are held from time to time throughout the season. Parking facilities are provided.

WALLACE A. SABIN, well known choral director, heads the chorus department of the San Mateo Music Camp, with headquarters at the Shinn School, Hillsborough, California, June 17 to August 6.

SUMMER DANCE SEASON at the Shrine Auditorium, Los Angeles, opens July 11, with Trinidad Goni's production of Ravel's "Bolero." A program of Spanish and Mexican dances precedes the "Bolero." On July 25, Lester Horton presents a dance version of Oscar Wilde's "Salome." Constance Boynton, young American composer has written modern music for this ballet. An American Indian ballet, with music by Homer Grunn, is the third offering, August 8, featuring native dancers of the Navajo, Hopi, Apache and Zuni tribes. Ethel Meglin presents the final ballet on August 22.

MERLE ARMITAGE assumes the management of the Philharmonic Auditorium, Los Angeles, July 1, and announces a program of renovation, new arrangements throughout, improved heating, ventilation and lighting, as well as more comfortable seats.

CHARLES WAKEFIELD CADMAN accepted a fellowship tendered him by Mrs. Edward MacDowell of the McDowell Colony of Peterboro, N. H. and he will live at the colony the most of July and August. Mr. Cadman expects to finish an orchestra suite of five movements during his stay at the colony.

DRAMA NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, has inaugurated a summer season of famous plays, with many well known guest artists. The production policy is continuous with the exception of Sundays and Mondays. New plays open on Tuesdays. The length of run is not always specified, the time may depend on the popularity of the production. Matinees are given on Saturdays. The announcements are:

June 6, "Cavalcade," Noel Coward's spectacular pageant of history. The first production in America.

June 19, "Finder's Luck," a mystery comedy.

June 26, "Boulevard Stop," a topical revue, filled with novelties.

A list of revivals, under the heading, "Plays that made Theater History" are under advisement for production during the summer.

The School of the Theater holds graduation exercises, June 5-6-7.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, presents two plays a month, with four performances each, at the Lobero Theater. Paul Whitney is the director, with Tyrone Power, Jr. as an associate. The first play of the summer series is given June 21-22-23.



Jose Iturbi, pianist conductor, directs the Hollywood Bowl orchestra in the Symphonies Under the Stars, August 7 to 23. First known as a master of the piano the Spanish virtuoso has recently risen to fame as a conductor, but the piano is still his favorite instrument and he prefers a Baldwin for his compositions.



Douglas Montgomery infused understanding and a delightful imaginative quality in his interpretation of "The Playboy of the Western World", the much discussed Irish play by J. M. Synge.

DRAMA ON THE WEST COAST

By ELLEN LEECH

IN THE THEATER of the west coast there is no distinct season. The interest does not wane and die, as in the East, with the approach of summer. Instead, visitors and natives alike look to the stage for entertainment, and as California has many summer as well as winter guests the theaters carefully cater to their diversion. If the season had been dying it would surely have roused from its coma to roar, chuckle and smile at the rowdy comedy by J. M. Synge, "The Playboy of the Western World" at the Pasadena Community Playhouse. The president of the Irish Republic, Eamonn De Valera, is still convinced that the much discussed play libels his countrymen, but to an American it seems a very rollicking comedy with no ill intent. It is not folk lore, it is too over-imaginative for that, rather it develops the traits of a Munchausen, and any country may possess a son of that Prince of Liars. The play is excellently cast and the flashing smile of Douglas Montgomery, as the Playboy, banishes the thought that he could or would malign the natives of Emerald Isle. There is no crudeness in the lines or the interpretation and the drama takes on a whimsical beauty in the frequently poetic lines. "Moonlight at the Crossroads" made a pleasing prologue to the Playboy, and to thoroughly complete the evening the balcony scene from "Romeo and Juliet" was given as a curtain raiser, with Douglas Montgomery and Gloria Stuart.

THE ROYAL THEATER in Copenhagen has carved over the proscenium arch the words "Ej Blot til Lyst" (meaning "not only for amusement") which would not ill become many of the small groups in America. They aim high, they desire to give something to the community. This was exemplified by the presentation of John Masefield's drama, "The Witch" at the Lobero Theater, Santa Barbara, under the direction of Paul Whitney. The place is Norway, the time 1574, but the passions are common to today. Witches are not being burned this season but religious fervor and superstition is still rife. The performance was unusually effective, quiet, repressed but marked by deep feeling. A particularly nice thing about the production was the community co-operation. Many Scandinavians were interested, some were in the cast, and they supplied authentic details, costumes, properties and furnishings. Members of the Danish colony at Solvang sent old pieces of copper ware, hand-painted chests, embroidered costumes, and rare old head-dresses. Many of the pieces used dated back two and three hundred years.

GRADUALLY and in subtle ways a new variation of the old stock company is making its appearance throughout the country. Since revivals of plays have proved popular it is to be expected that other modes and customs will appear. The long run of "The Drunkard" in Los Angeles fathered

NATIONAL THEATER CONFERENCE, Western Division, is held June 21-22-23, at the Community Playhouse, Pasadena, California. The conference meetings are open to any one interested in drama, all programs are devoted to discussions of problems and accomplishments of little theater and school groups. Friday, June 22, the program will include the production of the winning plays in the Association National One-Act Playwriting Contest.

PADUA PLAYERS at the Little Theater in Padua Hills, near Claremont, California, vary their reproductions by using revivals of old favorites, current plays, and occasionally an original premiere. The plays run two weeks, Saturdays and Sundays excepted. Matinees are on Wednesdays. Jerome Corey directs the Players. "The Convict's Sweetheart" is announced for June 11-22.

TRAVERS PLAYERS, San Francisco, opened a season of repertory with "It Takes a Frenchman."

SAN FRANCISCO THEATER GUILD presented as an opening offering "Ham-om-let" or Shakespeare's Hamlet in blackface burlesque, at the Fugazi Theater, 678 Green Street, San Francisco. This new organization of writers, actors, directors and scenic artists expect to do many original plays and adopt innovations.

MEXICAN PLAYERS at the Little Theater in Padua Hills, Claremont, California, have a repertoire of original plays, all combining Mexican folk lore, primitive Indian customs, vivid and colorful music and dancing. Mrs. Bess Garner adapts and writes all the plays, as well as directs them. These plays are given each Saturday afternoon and evening at 2:30 and 8:30. "The Fiesta of San Ysidro" is seen June 2-9-16.

JANE COWL is scheduled to appear under the management of Henry Duffy in "The Shining Hour," a new play by Keith Winter, in the early summer. The play will open in San Francisco, with a later booking for Los Angeles.

SPOTLIGHT THEATER, Hollywood, California, presents "Little Boy Blew In," a comedy by Kay Clement, opening June 5, under the direction of Al Jackson. A new play by Nina Wilcox Putnam, "Soviet Commissar," directed by Edward MacGregor, is the next production.

"**THE GREEN BAY TREE**" by Mordaunt Shairp is announced to open in San Francisco, June 11, with a later showing at Los Angeles. Lucille Rymann is the producer, and Arthur Lubin directs.

ARTHUR LUBIN plans to produce two plays at the Community Playhouse, Pasadena, in July, one, "City Without Jews" by Edward Chodorov, is a farce satire in twenty scenes. The other play is entitled "The Drums, Professor" by Edmund North and James Gow. These plays are produced under an arrangement with the Schuberts and are to be taken later to New York.

the idea that it would stand a road appearance and companies were formed for the purpose. They may not be spreading sweetness and light but they surely dispense smiles, which is much better than moanings and a beating of the breasts. One company selected hotels as a locale, playing an engagement in the lounge of the Biltmore Hotel, Santa Barbara, and then proceeding to the Palace at San Francisco. In both hotels the beer and pretzels made a perfect accompaniment to the machinations of the villian, the attitude of the pure young woman and the heroism of the handsome young man. The Padua Hills Players use another method in restoring that traditional gesture of the theater, the stock company. These young actors are recruited from the lists of the former graduates of the School of the Theater, an integral part of the Pasadena Playhouse Association, and are directed by Jerome Coray. The players use the Little Theater in Padua Hills, near Claremont, California, and change the bill every two weeks.

ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: To June 15, paintings by Leland Curtis.

ELSIE PALMER PAYNE and Marie Kann are opening a studio early this month at 332 North Canon Drive, where they will hold changing exhibitions of arts and crafts by southern California artists. A school of puppetry will be operated in connection with the studio.

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculptures and prints by members of the association.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Throughout June, paintings by G. Thompson Pritchard.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: To June 9, pastels by Worden Bethell.

HOLLYWOOD ART CENTER, 6363 Hollywood Blvd.: June 14 to July 12, paintings by Alexander Warshawsky.

HOLLYWOOD PUBLIC LIBRARY, 6357 Hollywood Boulevard: To June 25, paintings by Lionel L. Edwards and Philip Paval.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American and European artists.

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary.

STANLEY ROSE BOOKSHOP, 1625 North Vine Street: To June 14, abstract watercolors by Knud Merrild.

LOS ANGELES

BARKER BROTHERS GALLERIES, 840 West Seventh Street: Throughout June, paintings by the late J. Bond Francisco.

BILTMORE SALON, Biltmore Hotel: To June 15, Los Angeles Art Association's first annual All-California Art Exhibition. Three prizes of \$1000, \$300 and \$100 were awarded to William Ritschel, N.A., De Witt Parshall, N.A., and Thomas Craig, in that order.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Paintings and sketches by Mabel Alvarez and Irene B. Robinson.

CHOUINARD SCHOOL OF ART, 741 South Grandview Street: Starting June 9, annual exhibition of works by present and former students.

CITY HALL, Room 351: To June 30, Municipal Art Commission sponsors an exhibition of twenty charcoal drawings of Los Angeles scenes by John W. Wardman.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout June, desert paintings by James Swinnerton; pastels and watercolors by Harry Muir Kurtzworth.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: To June 30, works by contemporary Japanese and Chinese artists of California; figure paintings by western artists.

FRIDAY MORNING CLUB, 940 S. Figueroa Street: Throughout June, miniatures by Beryl Ireland; mural designs by Lucile Lloyd.

GUSTAVE GILBERT, Inc., 3303 Wilshire Blvd.: Starting June 4, paintings from the Lucien Lefebvre-Foinet collection, Paris, including canvases by Corot, Bouguereau, Whistler and Sargent.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: To June 9, recent paintings by Millard Sheets.

ILSLEY GALLERIES, Ambassador Hotel: Decorative paintings by Eunice C. MacLennan and Granville Redmond. Starting June 4, paintings by Peter Nielsen.

LOS ANGELES MUSEUM, Exposition Park: To June 17, Fifteenth Annual Exhibition of Painting and Sculpture; art and craft exhibit by Art Teachers Association of Southern California: paintings and sculptures assigned to the museum by the Public Works of Art Project. Starting June 13, for five weeks, twenty-six paintings by European masters, from the galleries of Wildenstein & Co., New York.



MARY, BY THE SEA

Freshness and vitality, and excellent craftsmanship, mark this painting by Lee Blair in the Los Angeles Art Association's first annual All-California Art Exhibition which is being held until June 15 at the Biltmore Hotel, Los Angeles. The artist, who is twenty-two years old, won a prize in the Olympic Games art exhibition two years ago. His home is in Glendale. He is a former student of the Chouinard School of Art, Los Angeles.

LEE BLAIR

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: To June 15, etchings by Rembrandt, an exhibition arranged by the Print Committee of the Los Angeles Art Association. June 16 to July 14, drawings by artists of Los Angeles County, with a few drawings by old masters included. Starting July 18, exhibition of paintings and other works of art assigned to the library by the Public Works of Art Project.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts, Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Saturdays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To June 16, sixty paintings by Bessie Lasky, in an attractive setting of furniture and appointments from the neighboring studios of Cannell & Chaffin. Starting June 21, painting by Sergei Soudeikine.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Throughout June, paintings by Orrin A. White, Alfredo Ramos-Martinez and Jeannette Johns.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To June 11, exhibition of student work. Mills College summer courses in art, with a faculty headed by Alexander Archipenko, will be held June 18 to July 28, for men and women.

OAKLAND

CALIFORNIA SCHOOL OF ARTS AND CRAFTS, Broadway at College: To June 10, spring exhibit of student work.

OAKLAND ART GALLERY, Municipal Auditorium: To June 12, water colors by J. Venners from Cannon.

PALOS VERDES

PALOS VERDES ART GALLERY: To June 17, paintings by members of South Bay Art Guild.

PASADENA

BURFORD GALLERIES, 575 E. Green St.: Paintings by California artists.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Oriental art.

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European painters.

PASADENA ART INSTITUTE, Carmelita Gardens: To June 10, annual exhibition of student work by Pasadena public schools. The galleries will close thereafter until the fall.

SACRAMENTO

CALIFORNIA STATE LIBRARY, Capitol Building: Throughout June, etchings by Arthur Miller.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Starting June 29, Eighth Annual Southern California Art Exhibition. Jury of selection and awards: Mabel Alvarez, Dr. George J. Cox, Lorser Feitelson, De Witt Parshall, N. A., Isabelle Schultze; Paul Sample, alternate.

SAN FRANCISCO

ADAMS-DANYSH GALLERIES, 166 Geary St.: June 4 to 16, Northern California artists' paintings which were rejected by the Los Angeles Art Association's first annual All-California Art Exhibition.

ART CENTER, 730 Montgomery St.: To June 9, water colors of Virginia City mining country by Helen Forbes; recent sculptures by Ruth Cravath, Brents Carlton, Raymond Puccinelli, Michael von Meyer and Adaline Kent. June 11 to 23, oils by Theodore Polos; drawings by Ralph Stackpole. The Art Center will be closed June 25 to August 6, when it will reopen with an exhibition of paintings depicting "Scenes of San Francisco," by artist members of the Center.

CALIFORNIA SCHOOL OF FINE ARTS, Chestnut and Jones Streets: To June 18, annual exhibition of student work.

COURVOISIER GALLERY, 480 Post Street: To June 11, watercolors by Heath Anderson.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Willard Van Dyke photographs of P. W. A. projects. Permanent collections.

EAST-WEST GALLERY, 609 Sutter St.: Starting June 4, paintings by David Park.

PAUL ELDER GALLERY, 239 Post Street: To June 6, wood engravings by Clare Leighton.

GELBER-LILIENTHAL GALLERY, 336 Sutter St.: June 4 to 23, photographic portraits by Edward Weston.

GUMP GALLERIES, 250 Post Street: To June 2, watercolors by James Couper Wright.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Starting June 9, retrospective show of French painting, including about 250 works by more than 80 famous artists, outlining the development of French painting from the 15th century to the present. In the show are eleven paintings from the Louvre. These will not be shown elsewhere in the United States.

SOWERS PRINT ROOMS, 451 Post Street: Starting June 5, water colors and etchings by Hester Frood.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century English portraits. Flemish and Italian primitives. Gallery open daily from 1:30 to 5:30 except Mondays and second and fourth Sundays. Secure cards of admission in advance by telephoning WAKEfield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: To June 14, memorial exhibition of paintings by Fernand Lungren; photographs by Dr. Henry P. Moseley.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Boulevard: June, Women Painters of the West.

STANFORD UNIVERSITY

STANFORD UNIVERSITY ART GALLERY: To June 30, paintings by Evelyn McCormick and Charlton Fortune.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: June 7 to 17, Pacific Arts Association exhibition. June 20 to July 22, paintings by Tibor Pataky; sculpture and painting by Karoly Fulop; portraits by Barney Nestor; paintings by the Puget Sound group; native designs from Amur region of Siberia.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

WESTWOOD VILLAGE

WARNER INCORPORATED, 945 Westwood Blvd.: To June 9, paintings by Alexander Warshawsky; sculptures by Eugene Maier-Krieg. From June 11, lithographs by George Bellows; water colors by Julius Delbos.

WHITTIER

WHITTIER ART GALLERY, 205 East Philadelphia Street: Opened its doors May 31 with an exhibition of paintings by William A. Griffith and Ruth Peabody.

MISCELLANY

CALIFORNIA SCHOOL OF FINE ARTS, Chestnut and Jones Streets, San Francisco, offers a six weeks' summer session, June 25 to August 3. Faculty includes Lee F. Randolph, E. Spencer Macky, Victor Arnautoff, Marian Hartwell, Kenneth Hook, Otis Oldfield, Nelson Poole and Albert L. Solon.

DOUGLAS DONALDSON AND CLARE CRONENWET, of Los Angeles, will hold summer classes at the Honolulu Academy of Arts from July 10 to August 18. With a group of students, they will sail from Los Angeles for Honolulu, June 27, on the S.S. "Mariposa."

"ENJOY YOUR MUSEUM" is the general title of a series of excellent booklets being published by the Esto Publishing Co., Box 46, Pasadena. Ten booklets are already out. Three more this month, by Rockwell Kent, Mary Austin and W. G. Dooley (of the Boston Transcript).

GENEVE RIXFORD SARGEANT, painter, has returned to San Francisco after nearly a year in New York City. Her paintings in a number of exhibitions there drew favorable notice from local critics. Early in October she will hold a one-man show at the Delphic Studios, 9 East 57th Street.

CALIFORNIA ART CLUB officers for the ensuing year, elected at the club's monthly dinner meeting, May 25, are as follows: E. Roscoe Shrader, president; John Hinchman, first vice-president; Fletcher Ford, second vice-president; Jeannette Johns, corresponding secretary; Helen Kohlmeier, recording secretary; Frederick J. Schwankowsky, treasurer. Chairmen of committees include: Thelma Paddock Hope, exhibitions; Phoebe Diggins, publicity; Mrs. Frederick G. Ruthrauff, membership; Mrs. Theodore Modra, house; Ferdinand Perret, library; Mrs. Claire Diggins, programs.

ALFREDO RAMOS-MARTINEZ has just completed a mural painting in fresco for the residence of Mr. and Mrs. Joe Swerling, Beverly Hills. The fresco is nine feet high and sixty feet long.

THREE FRESCOES by Millard Sheets will be unveiled on the afternoon of June 14 at the South Pasadena Junior High School. The three panels, each twelve by fourteen feet, represent "The Harbor," "The Farm" and "The City." At the unveiling exercises, G. Derwood Baker, principal of the school, will introduce as speakers Arthur Miller, art critic of the Los Angeles Times, and Merle Armitage, director of the Public Works of Art Project for Southern California.

PAUL T. FRANKL, authority on modern art, and author of "New Dimensions" and "Form and Re-Form", presents a series of lectures on "How to Decorate in the Modern Manner" as a feature of the summer sessions of the Chouinard School of Art, Los Angeles, July 2 to August 10.

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++ ANTIQUES ++

By ALICE R. ROLLINS



ANTIQUES FOR DECORATION

MANY of the smaller antiques are charming used for decorative purposes in the home, and offer the opportunity of using pieces that have been picked up here and there in traveling which are happy reminders of the places visited.

Old prints, engravings, and paintings add much to any room, and one may select pictures of noted events in history, famous personages of other days, or public buildings and scenes long ago effaced by the march of progress.

Small boxes have always been a delight to the homemaker. They have so many uses and help to keep things tidy about the rooms. What an array of them to choose from. Old tea caddies are large enough to hold a bit of work or as a receptacle for holding odds and ends. They can be found in rosewood, satinwood, and mahogany, often beautifully inlaid, and seem to have been one of those small bits which cabinet-makers liked to ornament. Battersea enamel boxes make a bit of soft color and their quaint inscriptions and interesting history add to their charm. Other boxes are of colored straw and shells. It is generally supposed that shell work belonged to the nineteenth century, but boxes have been found which date from the seventeenth century. Snuff-boxes of bone, tortoiseshell, lacquer, silver, pewter, and other materials make good stamp boxes.

One or two pairs of brass candlesticks can be advantageously displayed on the top of a desk or mantel and what a warm, glowing color they give a room.

The small Staffordshire figures, houses, etc., have been so much overdone, I hesitate to include them, but genuinely old pieces selected for their rarity and coloring are always worth collecting. Used in moderation they add a bright bit of color to a dark corner.

Screens have been used through the centuries, sometimes as objects of utility, but usually as an important and valuable object of decoration. They include pole-screens, those delightful bits of needlework framed in rosewood and other woods. Originally these screens were made to keep the heat of the open fire from my lady's cheeks, today they are strictly ornamental, but what delightful ornaments they are!

While in this short space I can only name a very few of the many small things in antiques which may be used for decorative purposes, there are many others equally as interesting. Each article selected

should be the best of its kind or have some good reason for being used. Do not have too many of these small objects, a few carefully selected rare bits are more effective. And do not use antiques at too great a variance with the style or period of decoration of the house. The writer saw, recently, a room furnished in early American style that was completely spoiled by the small ornaments which had no relation to that style of furnishing. Used rightly the small ornaments in a room can give to it the personality which truly expresses the home.

IT IS a pleasure to write of the re-opening of Oliver's Period Furniture Galleries. The new address is 2228 West Seventh Street, Los Angeles, opposite Westlake Park. The galleries are spacious and newly decorated and are especially adapted for display. Mr. Oliver and his very capable assistant have but recently returned from a trip of several months which included stops in New England and southern Canada. From there they went abroad and spent some time in England and on the continent. The result of all this is to be seen in the galleries just re-opened.

If you are an admirer of fine old English furniture with its soft, age-old finish and beautiful form, visit these galleries. At random we mention a Chippendale corner cupboard with ball and claw feet, which is just right to hold a few pieces of rare old china. There are several fine slope-top English desks, any one of which would be a delight to own. We noticed some small tables of satinwood with beautiful inlay. Also several matched pairs of pole screens, with soft colored old needlework in rosewood frames. But the collection does not consist entirely of English antiques. America is well represented in some fine, early pieces. Two pieces with an interesting history back of them are an exceptionally graceful high-boy and low-boy which came from Philadelphia. There is a fine Queene Anne mirror and a Hepplewhite table which is like one in the Drury mansion in Richmond, Va. An early Empire sofa is a duplicate of one in Mount Vernon. Of small things you will enjoy the old china, Sheffield silver, and the numerous bits of ornament. They are all pieces well selected and any one of them will add much to a room. You will find these galleries well worth a visit, for they contain many beautiful things that will give you pleasure in their beauty now, and will hold their place as heirlooms in the years to come.

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For further views of this home see page 21.

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WHITE HERONS

EUNICE C. MacLENNAN

Decorative compositions of birds and animals are the specialty of Eunice C. MacLennan of Santa Barbara, whose paintings are now being shown at the Hisley Galleries in the Ambassador Hotel, Los Angeles. Her painting reproduced here is in the Los Angeles Art Association's All-California Art Exhibition which is being held until June 15 at the Biltmore Hotel, Los Angeles.

THE SERA DRAMA PROJECT

By WILL HOLLISTER

IT IS here! Not that it has forced itself upon us, but because we have unconsciously demanded it. And it is here to stay, most likely, in one form or another.

By "it" I refer to the provisions recently launched to care for the unemployed actor, actress and stage technician as sponsored by the Professional, Technical and Women's Work Division of the Emergency Relief Administration in California. Largely through the foresight of Virgil Dahl and Elizabeth Clauss, president and secretary respectively of the Los Angeles County Drama Association, has such a project been realized. Mr. Dahl, after successfully directing the activities of the employment of musicians under the Civil Works Service and an extensive recreation and delinquency prevention project, saw clearly the necessity and possibility of alleviating the acute unemployment problem in the theatrical field. The idea was broached before a citizens' committee at one of the regular Drama Association meetings. After a brief discussion on the subject, the committee voted unanimously that plans be formulated to carry out such a program.

There is no doubt that in the mind of each representative in that citizens' committee was the conception of the practicability and wisdom of utilizing talent that was apparently going to seed. That committee represented you and me and the conception was there. It needed only revelation.

Now the idea is gradually materializing.

What may be stated now concerning the progress and aims of the S.E.R.A. Drama Project is largely conjectural, but is far from being fanciful. A year ago, before even the inception of a musicians' project, only a few brave dramatic minds may have expressed what they felt was inevitable. When the musicians' project arrived it was not greeted with amazement. It seemed a pre-ordained and logical sequence in our transitory economic life. Such a project did not aim to compete with private orchestras and bands. On the contrary, besides offering suitable occupation for the sensitive hands of professionally trained musicians, it lavished a super-abundance of wholesome music upon the public which had hitherto been accessible to a comparatively few music-lovers. It built up a large music clientele through the greater dissemination of fine music.

Most of us have read enough about the Public Works of Art project which was sponsored by the Public Works Administration to know that we received a handsome return in the form of valuable works of art for the amount of money invested. For the approximate expenditure of \$50,000.00 in the employment of some 100 artists, \$300,000.00 worth of Fine

(Continued on Page 28)

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R U N N I N G F I R E

By MARK DANIELS, A.I.A.

INSOMNIA AMONGST THE LATHERS

ANOTHER of those inspirations that so frequently fire me to feverish activity has burned out in disappointment. In one of those idle hours now rare only amongst the kidnappers, I took a forgotten volume from its shelf in the library. It was "The Adventures of Harry Revel," by A. T. Quiller-Couch, and in one respect I am glad I read it again, for in the book "Q" makes the life of even a chimney sweep full of interest.

Later my thoughts began to wander to the many fascinating crafts that have been the themes of poetry and song. The potter at his wheel, the vintner at his press, the cobbler tapping meters to his melodies, the milkmaid singing to the rhythm of her churn. Ah, the milkmaid. The memory of what DeKoven and Harry B. Smith did for the milkmaid in Robin Hood made me want to run right out and milk a cow, or something. But a man looks so silly in a sunbonnet and, since sex is so obdurate, it is better for a man to be a gondolier in Venice and sing selections from Rigoletto.

Then it occurred to me that none of these craftsmen was engaged in the building trades. Here was my chance. I would make the craftsmen in the building trades the subject of song and poetry; the song of the saw, the splatter of the plaster, the humming hammer, should find their places in the future works of genius.

In the full flush of my inspired enthusiasm I hastened to a building under construction. With incredible speed a gang of lathers was nailing wood lath to the interior walls. The rat-a-tat-tat of their hammers was surely a song straight from joyous hearts.

"Yours is a happy life, my man," I said to the head lather, barely able to control my emotions.

He paused long enough to look scornfully down at me, then threw a handful of small nails into his mouth.

"Happy, hell," he mumbled through the nails. "For five years I haven't been able to get a good night's sleep without a mouthful of tacks."

BOULEVARDS

DIMENSIONS deceive most of us. "The bigger, the better," is the American slogan. The story of David and Goliath is so wreathed in the mists of antiquity that its lesson is all but lost. In the West this is particularly true. Here, we have come to calling any traffic lane in excess of thirty feet in width a "boulevard."

There are streets two hundred feet wide that are still streets. There are other arteries eighty feet wide that are true boulevards. Most of the so-called boulevards in California are merely wide streets.

A consideration of the word from the standpoint of philology sheds light upon its meaning. Originally it was the bulwark or rampart of a fortified town. When the fortification was abandoned the rampart became a promenade. Later these promenades were planted, ornamented with statuary and restricted to the use of pedestrians and pleasure vehicles. The Ring Strasse in Vienna is a boulevard, as is Unter den Linden in Berlin.

A more or less fundamental and definite principle underlies the proper development of a boulevard. There must be planting, walks, ornament. Changes in direction should be clearly marked, alignment graceful, vistas carefully studied. Width is only a factor and, beyond a certain point, a minor one. If some of the silly streets that are called boulevards in Los Angeles are properly named I have two in my back yard.

MODERN MENTAL SILOS

ALMOST anyone can attract attention. It can be done by laughing at a funeral, shouting anathemas at a kneeling bride or smoking a pipe in church. In architecture it can be done by plastering crazy ornament on the façade of an old ladies' home, although in this instance public attention has about reached the stage of boredom. In literature, the author who cannot appease his hunger for attention by writing beautiful lines sometimes resorts to the ruse of the exhibitionist and stalks the corridors of letters with his mental pants unbuttoned.

At the age of nine I had a playmate who was a year younger. In my father's library was a one-volume edition of the works of Charles Dickens. It was larger than our family Bible and about as tattered.

Bert, my playmate, and I had sold bottles and sacks until we had accumulated enough money to buy two long, clay pipes. With these and a tea cup full of coffee grounds filched from the kitchen in one of mother's unwatchful moments, we would repair to an unused servant's room next to the attic. Into the porcelain wash basin we would pour half a pitcher of water, squeeze the juice of three or four lemons, add sugar and a few drops of raspberry flavoring for color. When the crack beneath the door had been chinked with rags we would fill our pipes with coffee, sit tailor fashion on the floor with the bowl of pinkish liquid between us, open the huge book to our favorite passages in "The Old Curiosity Shop," and read aloud. When Dick Swiveller would say "Pass the rosy," we would solemnly dip our cups into the basin, make a noise that meant "quaffing," and puff hard on the hot pipes. When the sting of burning coffee smoke had left our eyes we would resume the story of Little Nell.

A few days ago I picked up one of those ferments of the modern mental silo of the type of Joyce's "Ulysses." After five minutes of reading I hurled it into a far corner, took down "The Old Curiosity Shop," poured a glass of port, lit my pipe and settled down for an hour of pleasant reading, but for once the tale did not hold my attention. I could not keep from wondering if Bert were still alive.

THE CUCKOO IN THE ROBIN'S NEST

THERE are two great clubs in San Francisco. Their names are well known in the capitals of many foreign countries, and their fame is still spreading. One was organized sixty-odd years ago, the other about thirty years later.

Both clubs were the natural outcome of one of San Francisco's outstanding characteristics, an abiding love of the arts. Painters, poets, composers, sculptors, writers, singers, and actors, many of whose names are now famous in history began their careers in the romantic city. It was inevitable that they should organize clubs devoted to art, beauty, and the brilliant spoken word.

One of the clubs, anxious to discourage the hiding of the aesthetic light under the well known bushel, decided upon a general gathering room where the artist would be forced to rub elbows with his auditors until the said rubbing had liberated him from his cocoon of diffidence. At one end of the large room they built a raised platform, or stage. They furnished this with a piano and other instruments and the general effect was one of welcome to the singer whose larynx had been hospitably lubricated, and to the wit whose words

were always wanted. On this stage, consecrated to art, Metropolitan stars have sung, great pianists have played, famous orators have spoken to men whose worldliness could not restrain their tears.

But things have changed. The large room is set with domino and mah-jong tables. The dais, once sacred to art, is now devoted to bridge. The dulcet tones of the budding baritones are replaced by the clatter of ivory pieces, shouts of "two bam," "five circles," and roared accusations of a misinterpreted bid.

A few days ago a very gifted musician uncautiously sat down at the piano. In a momentary lull in the bedlam from the gaming tables, the soft harmonies of La Boheme rose from the piano. Instantly several heads were turned toward the timorous artist. As if rehearsed, the bridge players bellowed in unison. "Hey, there, you! Cut out that noise!"

A few minutes later I met the crestfallen musician emerging from the lavatory on the ground floor. He was carrying a yard-stick. "Going to measure a card sharp for a coffin?" I asked.

"Oh, no," he replied. "I wanted to see if there was space for the grand piano in the wash room."

WHAT PRICE FAME

WHO designed the Parthenon? Who did the colossus at Rhodes, the temples of Luxor, at Karnak? For that matter, who designed your house or mine? A rooster crows never so loud as on his own dung heap but the sun continues to rise long after his matutinal clarion is silenced and forgotten.

Pleading that the architects might be kept out of lobbies and politics Pierpont Davis once addressed a meeting of the Los Angeles chapter of the American Institute of Architects in some such words as the item above. Unfortunately his voice did not carry very far.

WE STUFF

WE take ourselves pretty seriously, we architects.

Returning from the tropics not long ago, I met a man in New Orleans who again proved his right to a reputation for dauntless courage by considering me as one to direct another of his empire-building projects, this time in South America, a country I have not yet visited. After he had gone over the project pretty thoroughly I said to him, "It will take me about one year to do the plans. That will give you time to organize and raise the funds. (The sum ran into the millions.) With your money and my designs we will make the world sit up and take notice."

He arose, stepped into the direct breeze of an electric fan, and stood gazing through the window. After a moment he spoke.

"From the field, one evening, a fly rode in on an ox's horn. To cheer the ox and sustain him when he would fall from weariness the fly said, 'We have had a hard day's work to-day, haven't we?' The ox replied, 'Where do you get that "we" stuff?' It's an old fable."

Let's get back into our niches. If there is any work to do which, should there be any truth in the old saying that miracles never cease, may yet come to pass, let us concentrate on doing that work well and forget the glory. Once while cursing my inability to bring forth a creation full panoplied for fame, from what I then boasted was a brain, my brother said to me, "Forget it, Bub. You cannot match the feet on Galilee."

CODA

IN the fifteenth and sixteenth centuries architects were also painters, sculptors, writers, composers. They did work with their own hands. To-day most of the artists are working for manufacturers while many architects spend their time excitedly discussing market reports with brokers.

Hell, let's get back to work.



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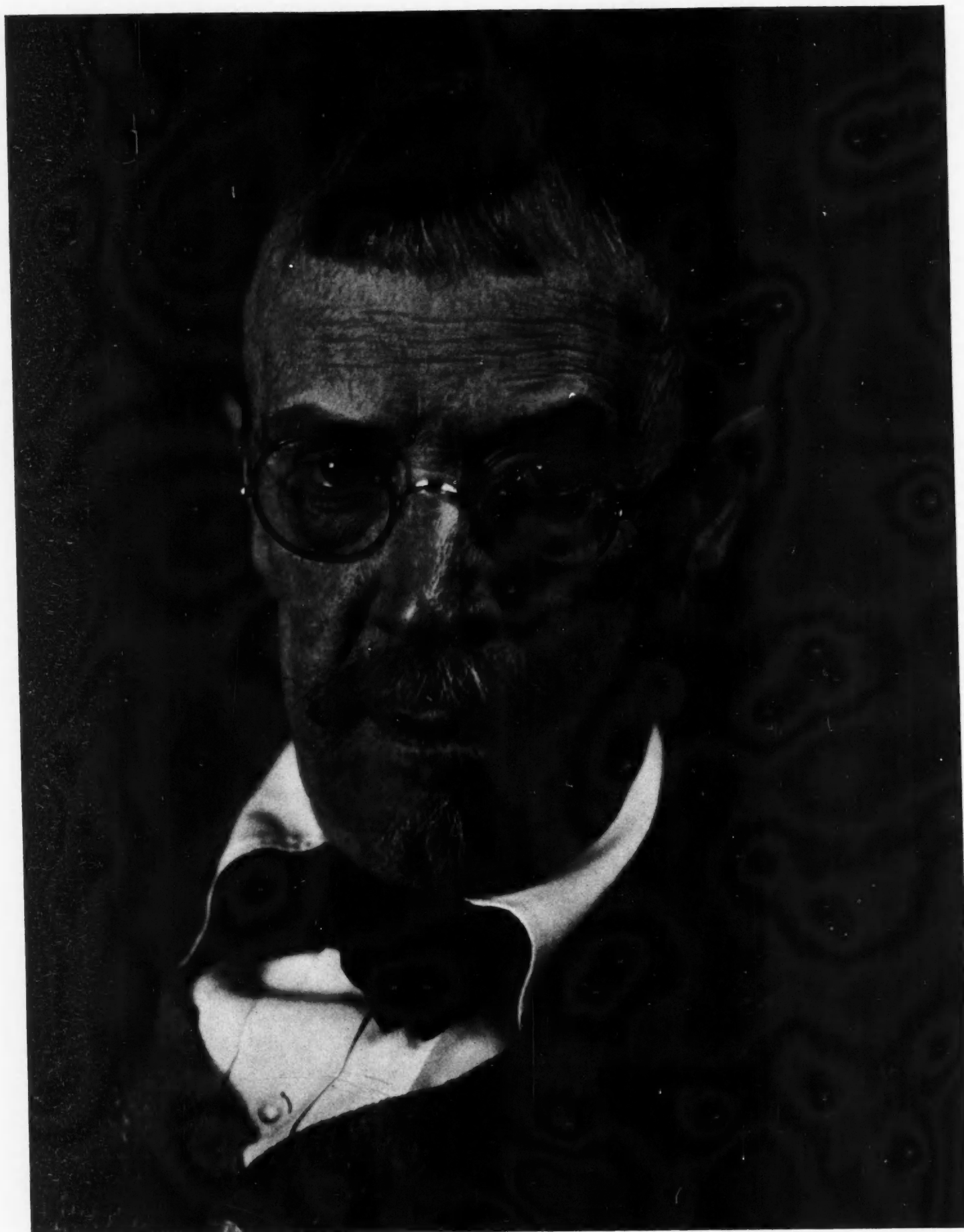
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Born in Sacramento nearly seventy years ago, Lincoln Steffens is one of the most brilliant of California's native sons. His mighty pen today, as of yore, is a champion of social reforms and a scourge to complacent reactionaries. The events of his active life as recorded in his recent autobiography produced a best seller. More recently his wife, Ella Winter, has written a book, "Red Virtue", which is attracting wide attention. This portrait of Steffens was made by his distinguished fellow townsman Edward Weston of Carmel-by-the-Sea. It is in the exhibition of camera portraits by Weston which is being held this month in San Francisco at Gelber-Lilienthal's. It was included also in the Armitage-Kistler book of Edward Weston which was among the Fifty Books of 1933.



Interior Decorating In American Homes Today

A Review of the A. I. D. Show in San Francisco

By WILLIAM I. GARREN, A. I. A.

THE First Annual Interior Decorators' show was held in San Francisco in April, 1934, under the auspices of the American Institute of Decorators, Northern California Chapter. It marked the first definite move to bring to the public an understanding of the work of the members of the A.I.D. The exhibit, of which several views appear in this magazine, consisted of a number of rooms which were designed by individual decorators, and some furniture pieces and add displays gathered together by several decorators and exhibited in composite grouping.

To understand what is smart and up to the minute in interior decorating, one must examine the background leading up to our present most recent innovation, which we might term Modern 18th Century. We have yearned for American style or a name for such a style; we have argued and differed, and while we were doing so styles or periodic movements have come and passed before our eyes. Every radical change in a style apparently follows immediately after a period of extreme purist revival, which has copied true to type, an older form. Radical changes also follow periods of heaviness, periods of frivolity, periods of imitation.

In this country, particularly on the Pacific coast, the early part of the century is marked by a revival and use of Italian, Spanish, Mexican, Colonial and Californian, with a sprinkling of Moorish influence and Chinese, the latter in interiors only. In these period re-

A most livable room designed for entertaining with comfort and intimacy. Soft tones of corn yellow and brown accented with black and enriched with splashing white lilies, the leaves of which pick up the green tones of an antique Chinese altar set and again repeat in the drapery. A smart backgammon table inlaid with ebony and hollyhock and flanked by walnut chairs covered in corn colored leather contributes a note of dignified informality. Beautiful antique Oriental rugs in tones of tan and black tie in to the shiny black floor. A pair of old Chinese ancestral portraits carry the color up to the walls and are reflected back from a huge black framed mirror over an onyx marble mantelpiece on the opposite wall. William D. McCann, interior decorator.

vivals, interior architecture and decoration follow rather closely the exterior architectural forms, at least, insofar as was possible within price to reproduce the furniture and walls of the period, with their colorings and fabrics.

An interesting phase of each style development has been the relation existing between the architecture as we know it structurally and interior decoration, speaking of walls, floors, drapes and furnishings. Whenever an architecture has become too heavy in its structure, and whenever it has imposed itself into an entire living there has often been a rebellion and a new interior foil has developed, free of the architecture and unrelated to it structurally.

This tendency has best been illustrated in the 18th Century when the period opened with the Georgian style. The Tudor and heavy Jacobean had passed. A classic revival from Rome was in full swing. Interiors became

beamed, corniced, columned to such a degree that the interior of a room looked more like the exterior than the exterior itself. Cornices heavier than necessary held up plaster ceilings with beams deep enough to hold a several story building. Niches with statues and borrowings of ornaments from the Louis XIV ornamented this otherwise heavy architecture.

The revolt came when the style went flowing toward natural forms of decoration with some designers introducing imitation Rococo and Chinese. The Adam Brothers reduced the Georgian to a style of delicacy and refinement and more livable taste. Other modernists of this period were Thomas Sheraton, George Hepplewhite and Chippendale, all of whom were cabinet or furniture designers and makers. Of these men Chippendale was the most versatile or perhaps commercially-minded, for his work shows several marked periods of influence, such as Rococo, Chinese, Empire and the Louis.

Contemporary with these English 18th Century artists were such men of our own American 18th Century era as Bullfinch, Robert Latrobe and Samuel McIntyre.

In France we see the period opening with the Louis XIV style, of which the Salon of Madame de Pompadour is one of the best examples. This was a period when men and women wore silks and satins, the style one for smart society and elegant manners. Here, as in England, there was a revolt away from

(Continued on Page 29)



THE MODERN USE OF 18TH CENTURY IDEAS, MOTIFS AND FURNITURE

The powder room in the Modern Town House arranged by Bullock's is decorated in the Chinese modern influence. The chintz draperies are Chinese yellow, jade and lacquer red. Mirror panels surround the window. The wallpaper is a bamboo pattern in grey, and the floor is covered with red carpet.

One of the attractive displays at the recent show of the Northern California chapter of the American Institute of Decorators was designed by F. E. Baldauf of A. F. Marten Company, interior decorators. It is a morning room, otherwise an upstairs sitting room off the master bed-room. The style may be classified as "Modernized Empire" with Chippendale and Biedermeier. The desk and chair are in walnut, the tulip-shaped chair is covered in brown and off-white velvet, and the chaise-longue is covered in brown and off-white striped, antique satin. The valance is brown satin and glass curtains, champagne silk.



Only three colors are used in this room: off-white, brown and chartreuse. The parquet floor is covered with a light beige rug, and the wall covering is a brown vertically striped wallpaper with brown and off-white border.



The decoration studio of J. W. Robinson Company has arranged the dressing table, shown at the right, before a window where light may be regulated by Venetian blinds. The skirt of the table is straight, in the contemporary manner emphasizing the pattern of a glazed chintz by actual scallops.

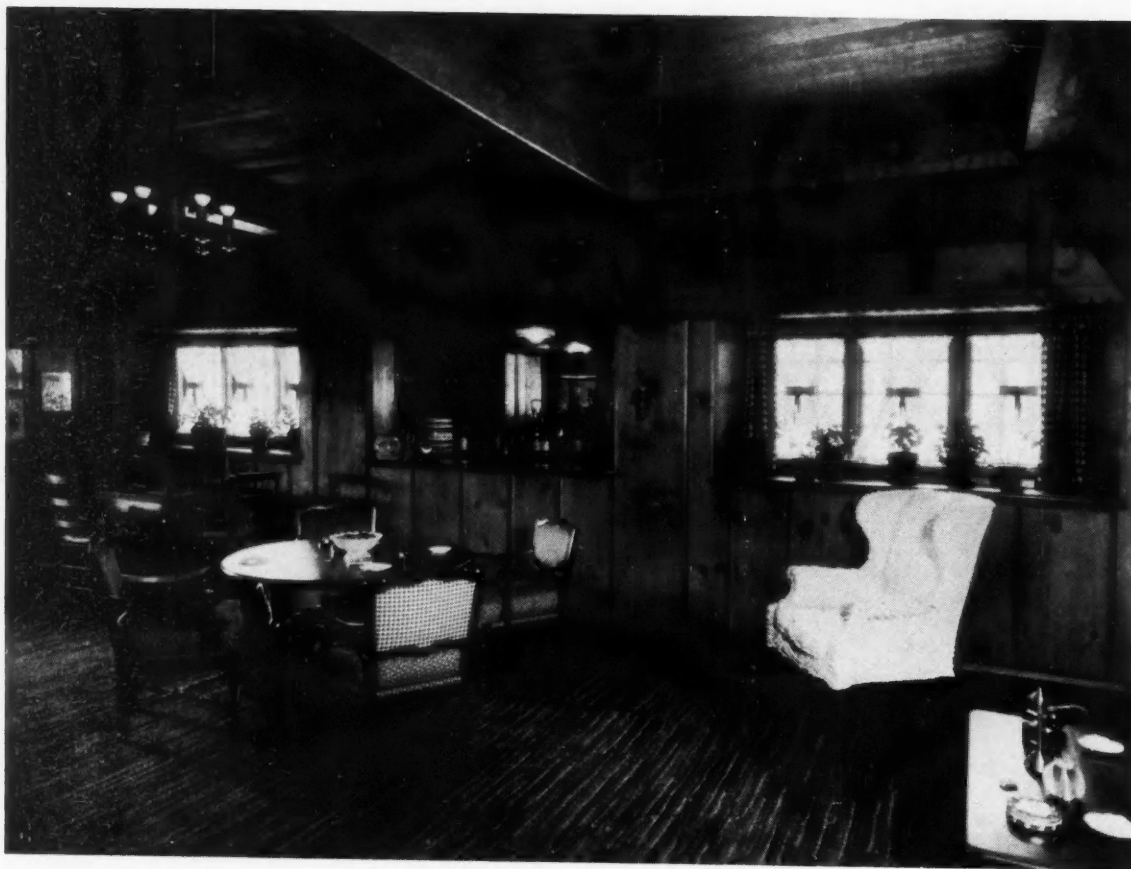


Photographs by Miles Berné

The successful result achieved in small rooms very often depends on the wall treatment. In this powder room in the residence of Mr. and Mrs. Ralph B. Lloyd of Beverly Hills, the interior decorator, Genevieve Butler, chose a figured fabric which is also used as a covering for the small stool.



Although there is an absence of powder puffs, the decorator, H. W. Grieve, A.I.D., designates the view below as the mens' powder room in the Colleen Moore residence in Beverly Hills now occupied by Marlene Dietrich. The room is in black tones of grey and the wall covering is a fabric of an unusual design tending to make a small room seem much larger. Pictures and mirror have chromium frames.



Photographs by Padilla

The Bel-Air residence of Mr. and Mrs. William Goetz designed by architect Wallace Neff was illustrated in the December 1932 issue of this magazine and recently there was added this game and recreation room which is entered through a passageway from the living room. There is a well equipped bar including refrigerator and at one end of the room is a projection niche from which moving pictures are recorded on a screen having complete sound equipment which rises from the floor in the view shown below. Charles Ray Glass, interior decorator.

GAME ROOM

Residence of Mr. and Mrs. William Goetz

Bel-Air, Los Angeles, California

Wallace Neff, architect

All of the furniture is French Provincial in type mostly of beechwood finish. The rug is handwoven chenille in a mixture of red, blue and ivory. Curtains are red and white checkered gingham. The chairs by the fireplace are covered in red and ivory floral design with trimming of heavy ivory fringe. The panelling is in knotty pine with honey tone wax finish and the Provincial character is carried out further with old costume prints and a fine collection of brasses and pewter.



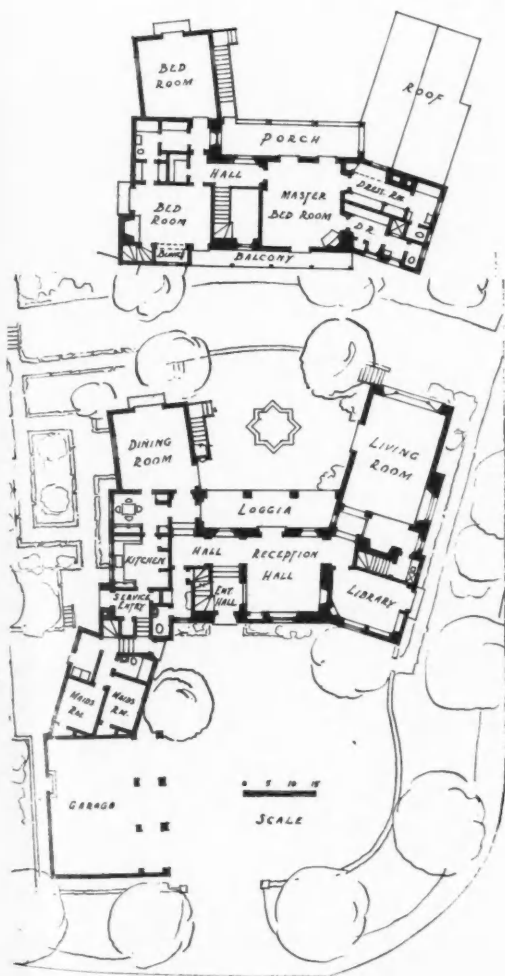
A COMBINATION OF GAME, RECREATION AND PROJECTION ROOM



Residence of Mr. and Mrs. Cyril Chappellett
Bel-Air, Los Angeles, California

H. Roy Kelley, architect

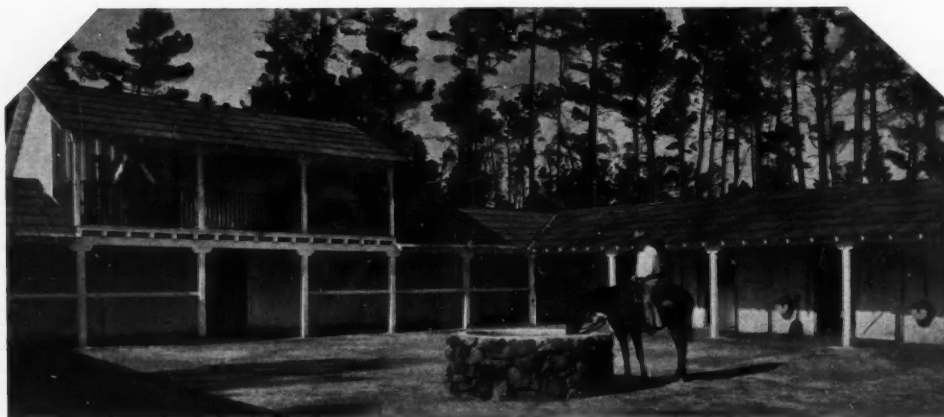
This California Monterey residence is built on a hilltop overlooking a broad expanse of country as well as a clear view of the Pacific. Exterior walls are of white stucco, tile roof graduated from gun metal to russet; doors and windows are painted mustard yellow; shutters, low dado, wrought iron grilles and balcony rails medium green. The interiors are finished in a textured oyster white plaster. Floors are tile and oak plank.



The irregular plan is due to conditions of site and contour of land, and takes full advantage of views toward the ocean and mountains. The treatment of gardens, porches, terraces and patio includes an abundance of large red pots with gay colored flowers. Florence Yoch and Lucille Council, landscape architects.



Below are the stables on the ranch of Mr. King C. Gillette near Santa Paula. Wallace Neff, architect.



The stables of Mr. Harry Hunt at Pebble Beach. Clarence A. Tantau, architect.

THE HORSE COMES BACK

By MARK DANIELS, A. I. A.

"HEAP big chief. Two squaw, four feather, nine pony." So read the Bradstreet of the western American Indian; so was his standing in the tribe rated. "One squaw, no pony, no good," and the hand was turned palm down as it swept from the heart which, in sign language, means "bad". Dawns the day of California's return to the

simple and direct rating used by the Indian. The horse is coming back. The matter of two squaws has long ago been simplified by the courts of Nevada, albeit not yet simultaneous, as it were. The problem of eagle feathers is negligible.

Yes, the horse is coming back. In fact he is back. Too long has the automobile occupied

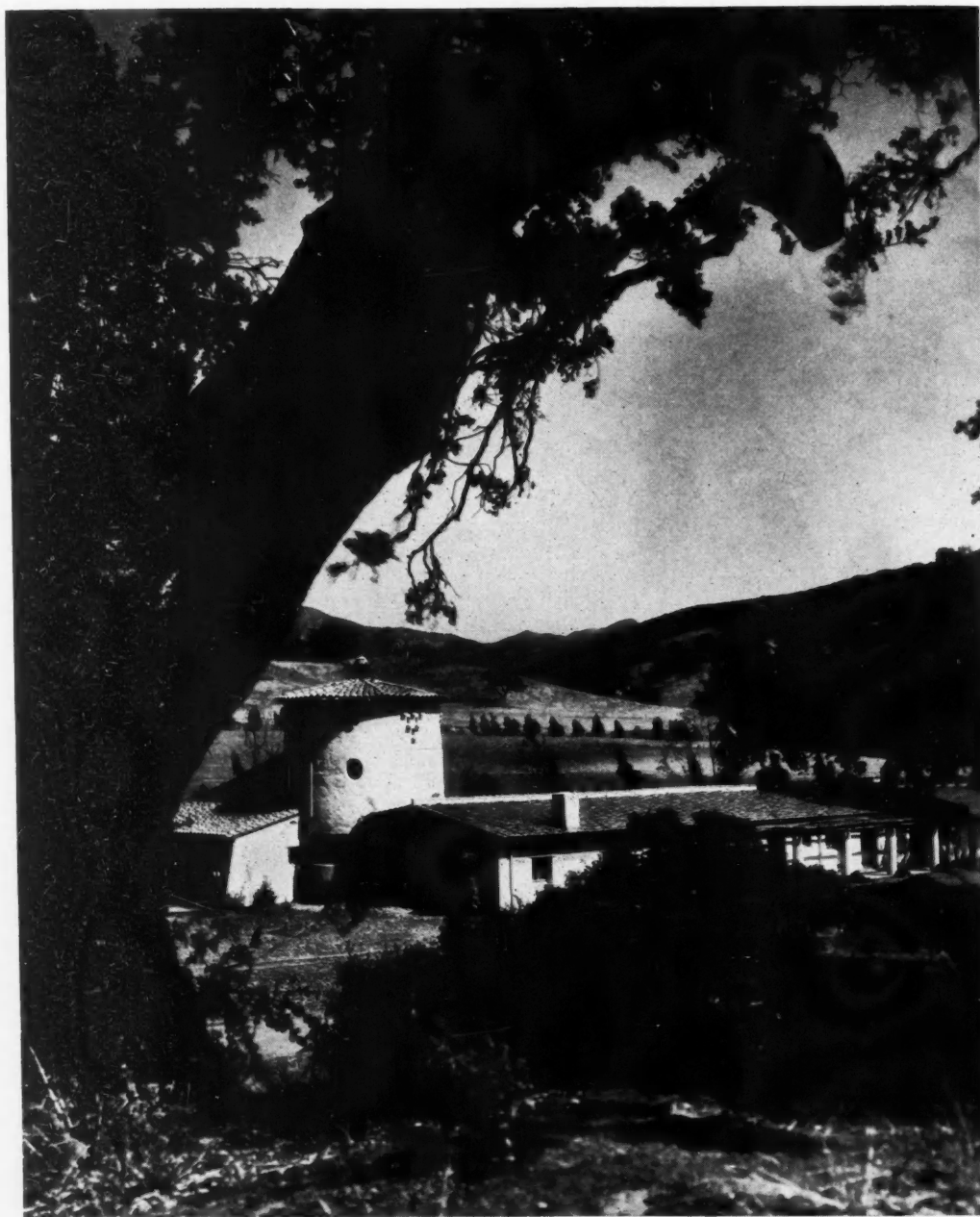
the position of the cuckoo in the robins' nest, with stables converted into garages and the faint but wholesome odor of manure replaced by the noxious fumes of gasoline. On the larger country places, autos are being relegated to the sheds and the raucous shriek of horn reluctantly gives way to the musical whinney of the thoroughbred. But in some places the fight still goes on.

In the stables of Mr. E. L. Cord, in Beverly Hills, there is provision for five horses and eighteen automobiles. The horses have not done so well, but they are nosing in. The combination sounds like housing a blacksmith and a zither player in a one-room apartment. But the automobiles' noses are out of joint, as witness some of the late designs. As evidence of the progress of the horse in Mr. Cord's domain, witness the fact that he calls it the stables; also the weather vane on the highest point.

At Mr. W. K. Kellogg's stables no effort seems to have been spared to make the Arabian horses there feel at home. Neither Myron Hunt nor Harold Chambers, the architects, would ever spare any effort to make anyone feel at home, nor, to my knowledge, do they ever fail. Yet it does seem that there might be a minaret in the offing whence a muezzin's call to the faithful would reach the forward ears of the Arabian steeds.

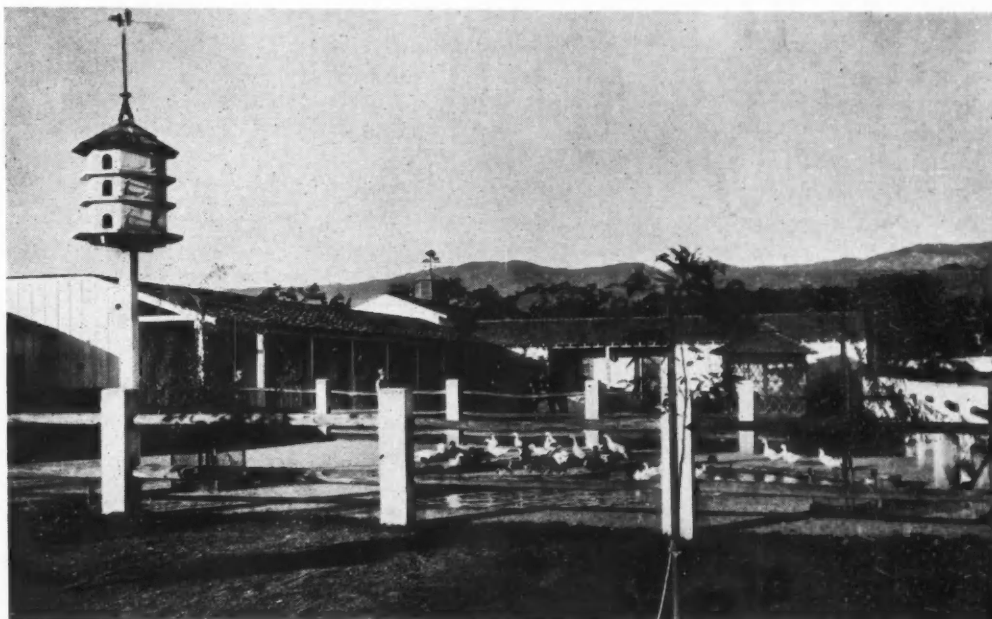
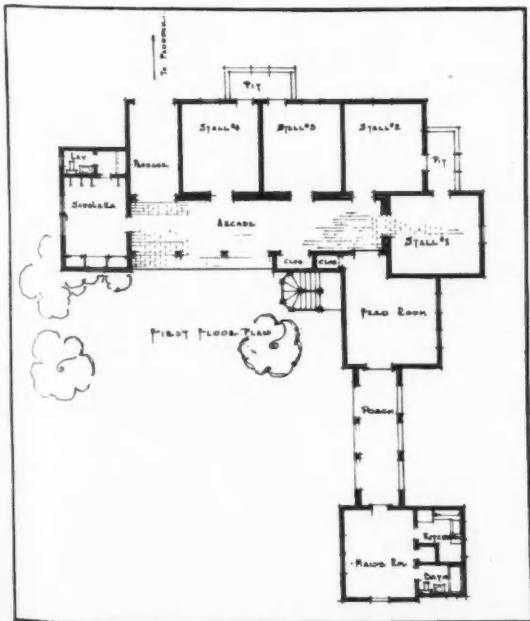
Of course, there is no docking stall in Mr. Kellogg's stable. But there must be a blacksmith shop where the dainty shoes are made. And I miss the spreading chestnut tree, for no horse should be shod anywhere except under a spreading chestnut tree. The further comment that the grounds are a little overcactused might be in order, but then the second generation of steeds may be misled into the belief that these cacti are of Arabia's own genus euphorbia. We have been so long estranged from the horse that many of our architects approach with trepidation the problem of designing stables. A hen-house should be a house for hens, a dog-house for dogs and a stable for horses. Yet many of the latest stables have all the atmosphere of a human habitation.

Ben R. Meyer's stables in Santa Barbara are of the horse, horsey. Gordon Kaufman seldom misses fire, and when you look at the stables he designed for Mr. Meyer you know





Stables on the Arabian horse ranch which Mr. W. K. Kellogg built near Pomona are shown in the upper illustration. Myron C. Hunt and Harold C. Chambers, architects. Charles Adams, landscape architect. Above are the stables on the Beverly Hills estate of Mr. E. L. Cord. Paul Williams, architect. The plan of the Cord stables appears below. Right, stables on the estate of Col. D. C. Jackling at Woodside. Floyd Brewster, architect. Below are the stables on the Hope Ranch Estate of Mr. Ben R. Meyer located near Santa Barbara. Gordon B. Kaufmann, architect.

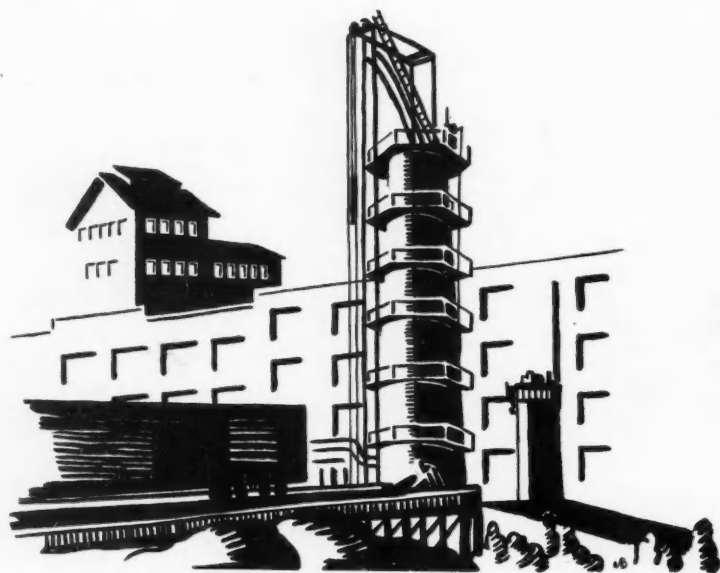


that no white-aproned maid is dusting off the bric-a-brac within.

The stables of Harry Hunt, on the Del Monte ranch, are even more obviously "horse houses." This is to be expected, for Harry so loves horses that he would take his favorite pony to bed with him if he could get the pony's shoes off. Harry's is the only stable that does not show a weather vane and the four points of the compass in the photograph. Of course, it is nice for the horses to look up to the vane and learn which way the wind blows but, after all, I do not think they worry very much about the weather. Managers are what count.

What a joy it is to see the spreading crowns of great trees overhanging the eaves of Mr. D. C. Jackling's stables in Woodside. If the comment is made that the building might be a school, the reply is that it is full of high-school horses and that the corner room is really not a beauty shop but the place where these horses are manicured.

Many years ago the writer was engaged to lay out the gardens and grounds of Mr. Jackling's estate near the Easton place in what was known as Burlingame Hills. The horse was then devoting his neglected energies to the plow and the now forgotten cab. The sight of Mr. Jackling's beautiful stables explains his moving to Woodside where there is more room.



INDUSTRY RETURNS TO A CALIFORNIA GHOST TOWN

By ELLEN PATRICIA LEECH

Sketches by John Day Breneiser

GHOST TOWNS of the west have provided etchers with subjects, poets with themes throughout the years. Where a few boards creak in the wind and the timbers of abandoned mines rear their skinny arms to an unresponsive sky, artists find their pictures. Now miners and prospectors enter with renewed hope and all these districts are due a renaissance. The ghosts may yet sing with Don Marquis' unquenchable cat, Mehitable, "It's one day up and the next day down but *toujours gai* is my motto."

But there is another type of ghost town, one easily susceptible to the voice of the spirit-medium, not dead but entranced. Such towns are not always widowed by loss of gold, some relicts are abandoned by industry and patiently await its return. An illustration is the town of Betteravia in the Santa Maria Valley. The name is derived from the French word "betterave", meaning sugar beet. Since euphony governed at the christening, an *ia* was added and the child grew as Betteravia. Here was, and is, a huge sugar factory, the property of the Union Sugar Company, established in 1898, closed since about 1927 but scheduled to reopen in 1934.

Unlike most deserted villages this town does not suggest ruin. The houses are in good repair, but sound and movement are lacking. No swish of a broom or clatter of china is heard, no delivery boys dash around corners, there is no squeak of skates or rumble of kiddie cars. The orderly little town lies along the shore of its enchanted lake sound asleep, much like the beautiful princess of the fairy tale. The signs are favorable, the huge bulk of the factory is doing a little preliminary turning in its sleep, soon it will shake off the dust, oil the creaking machinery of its joints, add a few new gadgets as items of apparel, and with flaming ardor be off in search of new heights of production.

The awakening is at hand. The extensive holdings of the company, as well as the expensive plant, have offered assurance that production was only halted temporarily. The first acreage, a barren waste in 1898, was carefully chosen as good beet land and was increased as the need arose until the property now includes 14,000 acres. The owners had

a serious lack of irrigation to overcome but when this was mastered the company grew ninety per cent of all the beets used for many years. Later about fifty per cent was purchased from the neighboring farmers. Various causes contributed to the closing of the factory, particularly the competing vegetable crop and the infection of the land by beet nematode. The latter was entirely eliminated after a long process.

Santa Maria Valley is recognized as peculiarly adapted to the production of sugar beets, as the prevalence of summer fogs in this district is credited with advancing the sugar content. The explanation is that the moisture of the fog aids in the growth of hardy, abundant tops, and that these extract the carbon dioxide from the air and deposit it in the beets. To a beet grower three major problems are presented, the volume secured, the sugar content, and the price offered. A farmer can only raise and sell beets to the factory when the price is sufficient to allow him a fair margin after the refinery and the marketing agencies have been compensated.

Several factors are involved in the decision to reopen the plant next season. The low price paid for beets in the past two years has occasioned a revived interest in the growth of beets, the increasing demand for sugar throughout the country is an essential factor, and finally the crop requires hand labor, and men are available for the work.

The planting of the beets is not difficult, nor expensive but the beets must be thinned soon after the seeds germinate. No machine has been found adequate to the job and the thinning continues to be done by hand. This work frequently requires from a thousand to fifteen hundred men. During the period of cultivation the number lessens, as one man may do the work on sixty acres. But hand labor is again in demand after the beets have been dug. This is for topping, each root is lifted from the ground, the top severed with one blow, and the beets tossed into piles to await collection by the trucks. Topping is classed as piece work and paid for at so much per ton, the price includes loading into trucks.

(Continued on Page 31)



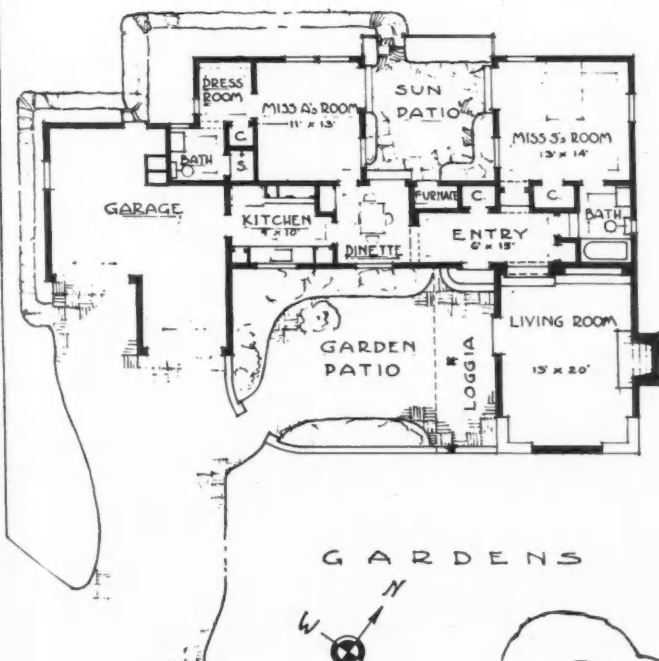


Residence of Misses Aronstein and Silverberg
Menlo Park, California
William I. Garren, architect

Another California architect received national honors when this small house was accorded honorable mention in the one-story class in the recent Better Homes in America competition. Planned for two women, one of whom is a landscape architect, the house is frequently used for classes in flower arrangement.

GARDENS

0 1 2 3 4 5 10
Scale of Feet



The total cost of this house, including the architect's fee, was under \$5,000. It is of wood frame construction, with exterior walls of redwood stained a weather-bleached warm gray. The roof tile is hand-made, mossy red in color. The window frames are painted a deep cobalt blue. The interior walls are plastered and the living room floor is cement.



ANOTHER ADDITION TO BULLOCK'S
Los Angeles, California

John and Donald Parkinson, architects

The main floor of the new addition to Bullock's has a very modern and restful feeling. The walls are sand-colored plaster with brass and copper trim. Doors are of heavy glass bound with copper. The clock has a modern simplicity with its raised copper figures. The green boxwood in white jardineres lend a refreshing coolness.



The exterior treatment has been handled with dignity and a pleasant modern reserve, using black polished granite base and black terra cotta for facing of first two floors.



The Riding Shop in the basement is well stocked with both English and Western equipment. The walls are eggshell with light mahogany trim, and cases. Floor of Palaccio tile. The walls have a decorative frieze of relief figures in copper done by H. Graham, showing polo, hunting and racing scenes.



Light in the dining room is regulated by Venetian blinds, painted red with white bands. Draperies are eggshell chevron cloth, diagonal weave, trimmed with glass cascade fringe, hung from glass poles. The floor is black rubber tile, walls are red with white trim. Indirect lighting in four corners from half column fluted, against fluted corner pilaster. Chairs are covered in white leather. The window treatment of the bedroom, shown below, is particularly interesting. The dressing table of mirrored glass blends with the Directoire treatment of the furnishings. Walls are sea green, carpet a raisin color and the draperies are bottle green, rose and gold.

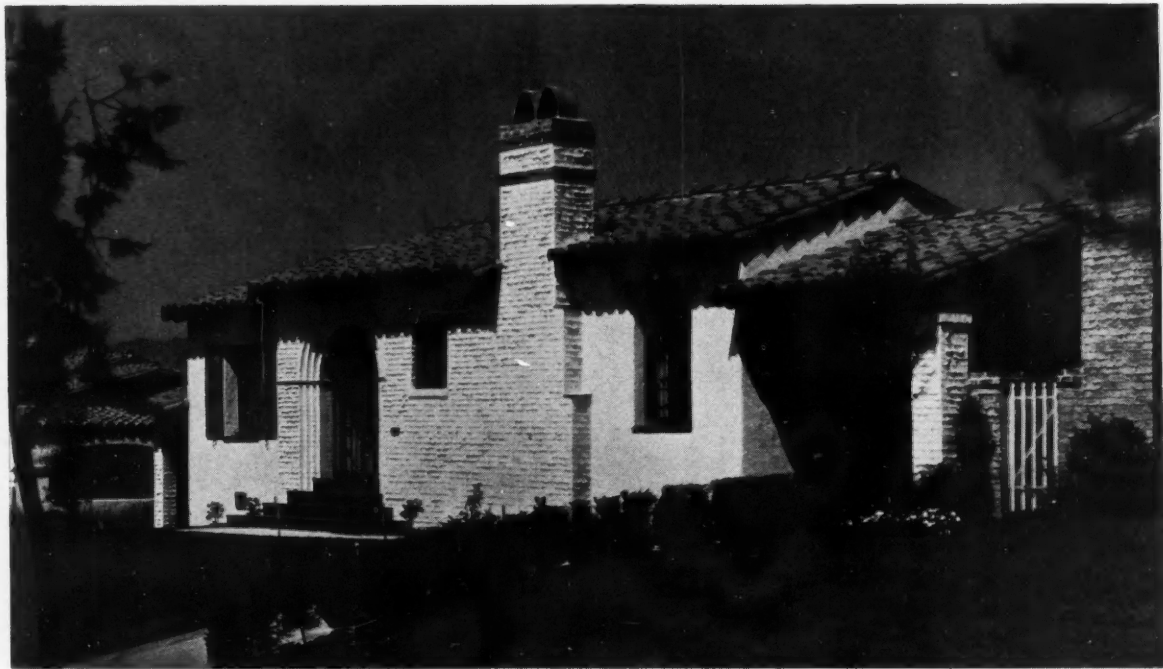
Considerable space in the new addition to Bullock's downtown store in Los Angeles is used for display of modern and traditional furniture in distinctive room arrangements. Among these are the rooms designated as the Modern Town House, an example of traditional design in furniture and interiors so treated as to be decidedly modern in feeling. The living room shown at the left has a mirror mantle with classic decoration. Egg shell walls with pilaster trim in white are the background for the furnishing scheme of coral, cocoa and jade.



Photographs by W. M. Pratt



BULLOCK'S ARRANGEMENT FOR THE MODERN TOWN HOUSE



Associated Photo

The residence of Mr. and Mrs. Thomas J. Parker who utilized the services of the Architect's Exhibit and Advisory Bureau in the selection of their site and through this clearing house of ideas and information selected Gable and Wyant as architects to design and supervise construction of their home. Ralph D. Cornell, landscape architect.

A PRACTICAL SOLUTION OF THE SMALL HOUSE PROBLEM

By GEORGE OYER

TO many, the small house may not be a problem but it always has and will continue to represent, at least in number of individual jobs, the biggest field for the architects, and yet architects are really responsible for the design and supervision of a very small percentage of homes costing under fifteen thousand dollars. That the small house is a problem is evident from an examination of the great number of poorly planned, out-of-date houses which mar our residential districts and constitute the bulk of the foreclosure sales the past three years.

It may be asked that if the small house represents such an important amount of work for the architect, why has it been and why is it now such a problem. The answer is simple, yet difficult to explain. First, during periods of normal prosperity there is sufficient numbers of new commercial buildings, theaters, apartment houses, churches, etc., to provide most of the architects with work. There is more chance to make a profit on this type of job than on a residence costing less than fifteen thousand dollars. It is natural then that the majority of architects do not seek jobs in the small house field. By this, I do not mean to imply that they do not have the training or experience necessary to design and supervise construction of small houses. They simply have not given adequate attention to and are poor merchandisers of their services in this field of work.

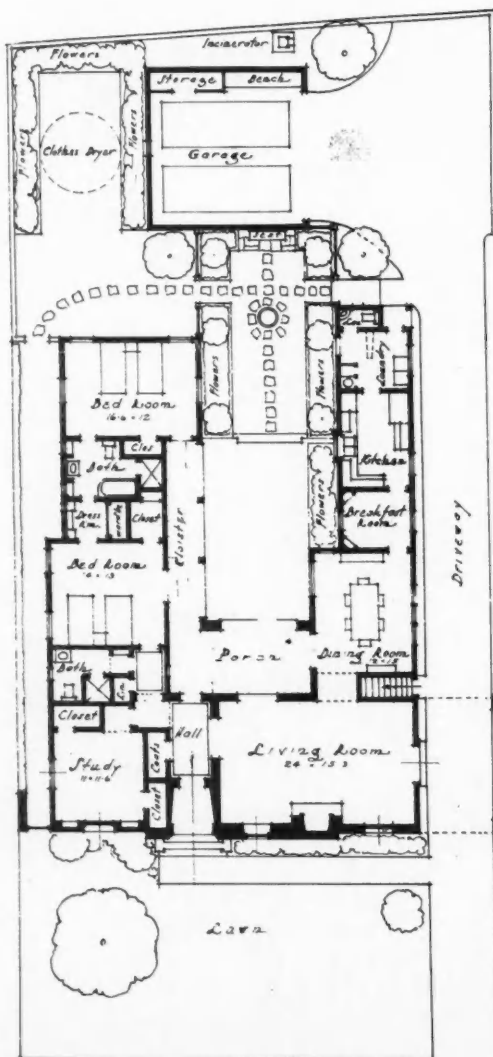
From the standpoint of the individual who proposes to build a small home, the architect is an aloof person, not easily contacted and supposedly not interested in a job representing a few thousand dollars. But perhaps the greatest of false impressions is that an architect's services are costly and can be dispensed with in such a small building operation.

Quite a number of attempts have been made to organize small house plan bureaus and other cooperative enterprises to provide competent architectural services for the small house builder, but most of them have included the furnishing of stock plans and this feature in itself is sufficient cause for failure. First, because it does not create business for the architects and of vastly more importance to the building public, stock plans do not take into consideration location of site, contour of land, style of adjoining houses or climatic conditions of different localities.

The Architects Exhibit and Advisory Bureau which has been in operation in Los Angeles for the past three years appears to offer advantages which have not been apparent with similar movements. This organization is based upon the belief that: first, the small house field offers an immense and fertile opportunity for architects; second, the small house owner can afford to pay for full architectural service; third, the American public will patronize an exhibition of good small house design because his interest in a home of his own is vital; fourth, such an exhibition is an excellent medium for bringing the prospective small house builder in professional contact with architects competent in the special field of small house design.

The three major objectives of this enterprise, which is directed by an architect, Mr. Herbert L. Mann, are to improve architectural service so that it will become of real value to the small home builder; to establish the conviction in the public's mind that services of an architect are essential to any building project; to revise methods so that the designing of small projects will be profitable to the architect.

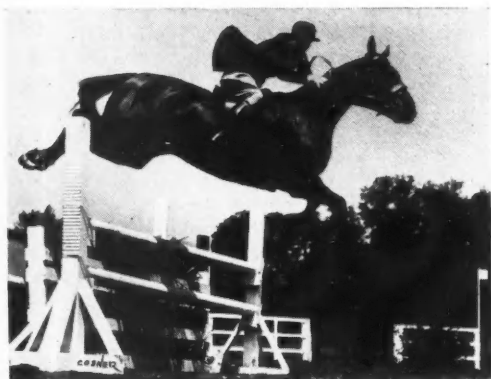
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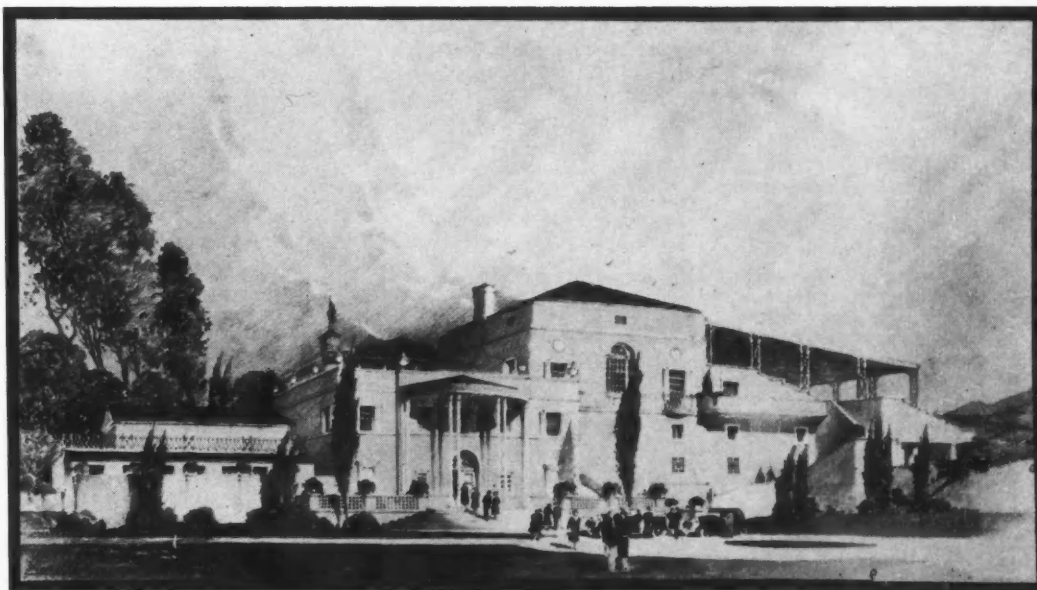


CALIFORNIA GETTING READY FOR THE SPORT OF KINGS

Since the electorate of the State of California decided to allow the sporting gentry to bet on horse races the new California Racing Commission has been besieged with applications to build racing plants. Tanforan, already built and operating, has furnished San Franciscans with legalized horse racing and two additional permits have been granted. The Bay Meadow Club race track is now under construction at Beresford, San Mateo County. Peter B. Kyne, author, is president, and William P. Kyne, is managing director. The Los Angeles Turf Club, headed by Hal Roach and Dr. Charles Strub, commissioned architect Gordon B. Kaufmann to design their plant at Santa Anita Park, Arcadia. Above is a view of the track which shows the clubhouse, grandstand and a part of the stables, six-acre paddock, circular saddling stalls and parade ring. Below is a view of the clubhouse and grandstand which will accommodate 30,000 spectators. Construction will be completed in time for a fifty-day meet opening December 25, 1934, and closing February 22.



Above is Reginald Johnson's dark bay hunter, Pallinoni, being taken over the jumps by Miss Honor McCreary, who will ride him in the Hunter Trials to be held Sunday, July first, by the Santa Barbara Riding and Hunt Club at Hope Ranch in Santa Barbara. The events consist of training test and dressage, cross country test and jumping test. All the hunters in California will be there—not the beautiful show specimens seen on bridle paths and in arenas, but hunters.



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PLACES and PERSONALITIES

ELMER BOESEKE, now playing with the Aurora polo four at the Roehampton Open Polo Tournament in England, is still Elmer, Jr. to his old friends in Santa Barbara, where he was born and reared. Polo is not a new game to Elmer, riding came to him as an inheritance, he has known horses since his infancy and no horse was ever too high or too wide to balk Elmer. Ambition flared early, almost before he could talk, and he spent hours besieging his father, Dr. Boeseke, to allow him to ride his huge mount, "Redemption". The persistence that marks his polo game was then in evidence and he wore the Doctor down until the coveted assent was given, with the assurance that he would doubtless break his neck. But Elmer Boeseke is still intact and also retains his personal charm and his loyalty to old friends. Although a business man as well as a sportsman he cherishes the friendship of the older people of Santa Barbara and delights in an afternoon visit with a pioneer mother, who will tell him incidents of the very early days, as well as recall with him the days of his boyhood.

EL CONSUL DE MEXICO, Alejandro V. Martinez has that greatest of all gifts, interest. He is interested in life, in people. He is proud of the beauty to be found throughout his country, and equally proud of the development and advancements. Senor Martinez suggests speed, mental and physical alertness, which is quite valuable to a man who almost commutes between Los Angeles and Mexico City. He does not go down every weekend but he does manage to attend all important celebrations, civic or national in the Republic, and will go down in September to the opening of the National Theater and Palacio de las Bellas Artes.

JEDDU KRISHNAMURTI is an anomaly. He is one of the world's great teachers, has followers in every clime, and yet he declines the position of leader and begs that above all things people will follow their own ideas, will create their own plan of guidance. During the month of June Krishnamurti holds a series of meetings in the Ojai Valley, during which he outlines his ideas regarding happiness and its attainment, but he prescribes no marked course. He holds that to create is vital and creation cannot come through a slavish following of ritual. To each listener in a vast audience or to a caller in his home he emphasizes above all else that each must seek and find the individual road to happiness, no leader is necessary. Krishnamurti is a slight young man, a serious mien, but with a most illuminating smile. He has a beautifully located home in the

Ojai Valley about five miles from the center of the village, and here he works and studies during his biennial visits to California. Krontona, the headquarters of the Theosophists, which includes a very fine library, is in the other end of the valley.

VICTOR JORY has one great interest and that is the stage, and, to narrow the subject, his enthusiasm principally lies in the stage of the Pasadena Community Playhouse. That may be loyalty since he secured much valuable training in that theater. Victor Jory does not minimize the screen, he has made a number of pictures and appreciates the opportunities but at the same time he frankly admits his real ambitions are all centered in the advancement of the theater. He is prodigal of his time where drama is concerned as was proved by the fact that he assumed the role of Alessandro in the Ramona pageant this year, which entailed days of rehearsal as well as performances during three weekends. This playpageant is financed by the people of Hemet and San Jacinto, who rather hesitated to attempt it this year, but with Victor in the romantic role, and his wife, Jean Inness, as Ramona, the production was announced. Now everybody, including Victor and Jean, are reveling in the commercial success, as well as the knowledge of a beautiful presentation. Ralph Freud, also of the Pasadena Playhouse directed.

HERBERT JACQUETH is a young man with a charming personality, a delightful smile, and a sincere interest in and knowledge of city planning, from the smallest to the largest project. His appointment, by Secretary Ickes of the Public Works Administration, to represent the National Planning Board on the west coast was a popular one, and he has been welcomed at all conferences of local planning boards. On leaving college Mr. Jacqueth's first work was with the Jacqueth Engineering Company of Great Falls, Montana, but his love of outdoor life led him to California, where in San Francisco he entered the city planning department. There his work was recognized and on the formation of the Planning Commission at Sacramento he was appointed Planning Engineer by Harland Bartholomew and his associates. The appointment of such men as Herbert Jacqueth increases faith in the various projects advanced by the government, and shows that the growth of interest in the aesthetics of life is not a mere pose, a theory alone but leads to reality. Mr. Jacqueth has a young man's enthusiasm but also the experience of an engineer and will not be swept off his feet by any scheme for beautification that is not operative, both practical and effectual.

ARTHUR SOMERS ROCHE

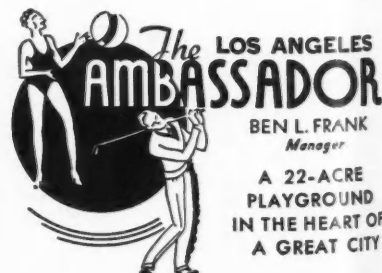
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SAN FRANCISCO'S GOLDEN GATE BRIDGE

The eighth wonder of the world is gradually becoming a reality as the Marin tower with its 20,300 tons of steel is completed and progress is reported on all other units of the San Francisco Golden Gate Bridge. An average of 346 men are employed each day on the bridge site. Old Fort Point is shown in the foreground with its concrete pier and the Marin tower extending to a height of 500 feet can be compared to the liner on its way out through the gate.

FROM A REVIEWER'S NOTES

By DELMAR J. EDMONDSON

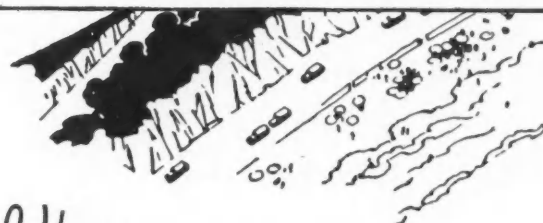
THE concern of Theda Bara in "Bella Donna," at the Little Theater of Beverly Hills, over what time has done to her figure handicapped her talents as an actress. But in the heavier scenes, make no mistake about it, she unloosed a febrile emotional power. In quieter passages abstraction with her drapes, fur and chiffon, rendered her awkward. The play itself—once acted, unless memory does me dirt, by Nazimova—gathers speed slowly. Almost too slowly to hold the audience. Which in Beverly Hills was poorly behaved or the acoustics of the Hawthorne Auditorium are poorly behaved. . . . The business of the book on poisons in the first act definitely gave the plot away. . . . The performance of the evening was contributed by John T. Murray. . . . The Little Theater of Beverly Hills has sent its production of "Bitter Harvest" ("the loves of Lord Byron," publicity has it), with Leslie Fenton and Lillian Bond, to the Hollywood Playhouse. I am curious how the implications of incest are handled.

The feeble acting of the younger generation in "She Loves Me Not," which is such a hit in New York, kept the Belasco and Curran production from success. The play also failed in London. Never before have three such strident voices been gathered together as those of Dorothy Lee, Patricia Havens-Monteagle (that's what I said), and Elizabeth Young.**** The combination by the Duffy entourage of Will Rogers and "Ah, Wilderness" is what sports parlance terms "a natural." An actor completely simple and unaffected in as unpretentious a play as was ever written. The title refers of course to "Oh, wilderness were paradise enow," but Mr. O'Neill preferred "ah" to Khayyam's "Oh."****. Al Jolson is his old self in "Wonder Bar." And Al Jolson, when he's good, curl or no curl, is very, very good.

Mr. Grauman doesn't throw himself into his prologues as he used to. But he retains his predilection for boy sopranos****The love story of "The House of Rothschild" is entirely extraneous to the plot. The dashing uniform he wore did something toward smothering Robert Young's figure, which becomes matronly. The only Jew in the Rothschild family is, I believe, Noel Madison, the son of Maurice Moscovitch, well-known in London, who was not a success in New York or Los Angeles****Mayer advises his sons, five in number, to establish banks in the capitals of Europe, and adds that "between them" they will control finances. Strict rhetoric would have demanded "among them." Or was that solecism deliberately designed by the producers as to be expected from a man raised in the ghetto of Frankfurt? Just the same it seemed out of place on the prim lips of George Arliss, who, whatever the beard, or the turban, or the uniform he wears, is above all George Arliss.



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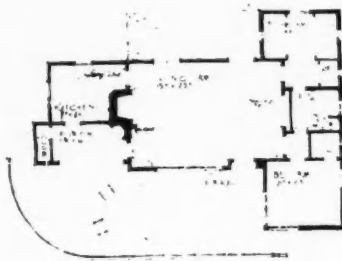
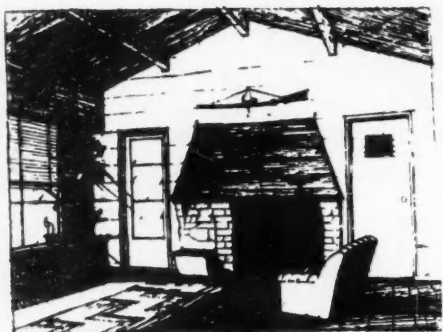
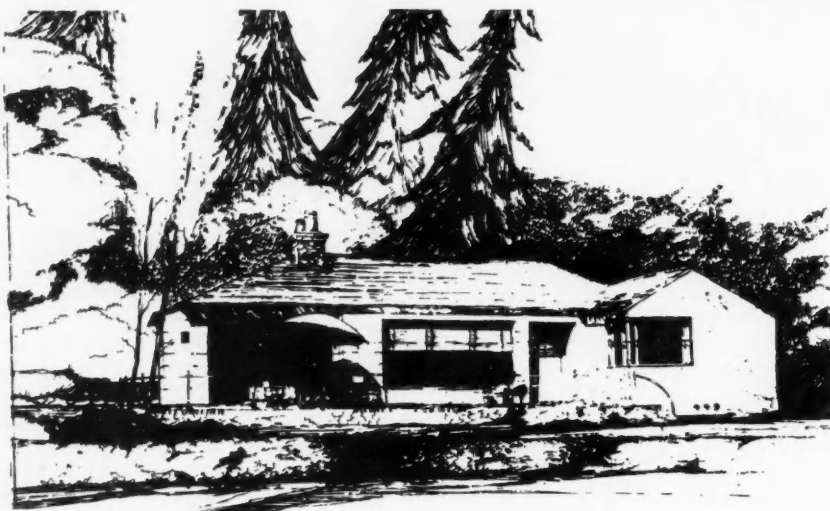
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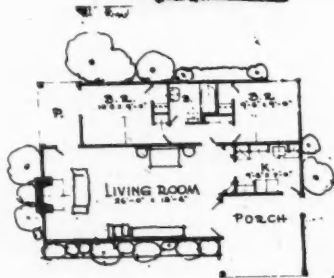
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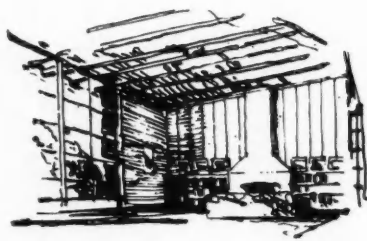


• FLOOR PLAN •
SCALE 1/8" = 1'-0"

First Prize—Samuel E. Lunden, architect



• PLAN •



Second Prize—Douglas McLellan, architect

MOUNTAIN CABIN COMPETITION

Conducted by Architect's Building Material Exhibit for the Hammond Lumber Company and winners announced June 5th. From an entry list of over 150 drawings the judges selected the above designs for first and second prizes. Third prize was awarded to C. Roderick Spencer and two honorable mentions to Arthur Hutchason and one each to Irene McFaul and George Adams. The requirements called for a cabin located at a mountain resort, on a level lot 60 ft. by 150 ft. for a young couple and suitable as a place to entertain friends. The lot faces the east. The building to be of redwood construction with shake or shingle roof and to contain one or two bedrooms. The suggested cost was not to exceed \$1500. All of the designs are to be permanently displayed at the Architect's Building Material Exhibit in Los Angeles.

A PRACTICAL SOLUTION OF THE SMALL HOUSE PROBLEM

(Continued from Page 24)

The exhibition of house designs and availability of building information are only part of the complete work of bringing architect and client together toward the production of a small house. Other activities include the assistance to the client in buying a lot suitable for the type of house desired, information regarding financing methods and costs, and execution of the business arrangements between architect and client for the design, supervision and construction of small houses.

The majority of prospective home owners who avail themselves of the Exhibit's facilities know very little about building a home or the importance and value of an architect's service. The residence illustrated here is a typical example of the completeness of this service. The owners lived for many years in South America and were unfamiliar with the city of Los Angeles and in need of reliable information. In the words of the owner, Mr. S. J. Parker, "We were in doubt regarding the locality best suited for our needs, the price we should pay for our lot, and the architect we should employ." Mr. Parker says, "Our experience has taught us the necessity of employing competent architects for every building project, regardless of its size." Without the specialized service and advice the owners sought and received in this instance, their new home might have been just another architectural monstrosity, designed by a builder to save architectural fees. Fortunately they have a simply designed home, built around a secluded patio, of good scale, finish and color and all this without extra cost. This is a practical solution of the small house problem and the plan of bringing client and architect together may spread to other cities. At least, that is our hope.

THE SERA DRAMA PROJECT

(Continued from Page 9)

Arts has been bequeathed to California citizenry as a tangible, permanent, and ever accessible public treasure.

It is further planned to place theatrical workers in some of the one hundred and sixty little theaters in and around Los Angeles. Here the S.E.R.A. dramatics will utilize the facilities set up by communities for the furtherance of the dramatic arts. It is a form of blood transfusion eagerly awaited by a struggling enterprise. Productions upon which the workers will be employed in part, will be accessible to the public without charge.

These are stirring times! The atmosphere throbs with tremendous possibilities, but only the broadest visionaries dare tell us where we are going. There is a definite awareness of the presence of a truth which pervades every consciousness. We are beginning to realize the early manifestations of this truth in the forms of the Music Project, Public Works of Art and the Drama Project. Most of us thought at the beginning of the depression that we had reached a stone wall, culminating our social development, but really we have leapt over that wall and are now gamboling in the fields of enlightenment beyond.

BOOK REVIEWS

EMPIRE IN THE EAST. Edited by Joseph Barnes. (Published by Doubleday Doran, Garden City, N.Y.) Price \$3.25.

Not alone students of politics in the far East, but all interested in the dramatic picture of the struggle for power in eastern Asia will welcome the appearance of "Empire in the East." Ten outstanding authorities have contributed chapters to this remarkable symposium. Although every contribution displays unusual qualities of erudition and scholarship on the part of the writer, useless verbiage has been dispensed with and each article is written with such directness and clarity of expression that interest is sustained from cover to cover. The cheap Japanophobia which characterizes the writings of so many less important commentators is conspicuously lacking.

The opening chapter, with the challenging title "China and the Barbarians," is by Owen Lattimore. The fascinating story of China's contact with the foreigner over 2000 years has seldom been as succinctly and brilliantly outlined.

With the background of her vast knowledge of the subject, Pearl Buck writes of the missionaries and the far-reaching results, both political and cultural, of their activities in the far East. One may or may not approve of the missionary impulse, but no one can deny the important part it has played in the impact of western ideology upon the ancient civilizations of Asia.

John E. Orchard describes the economic *impasse* in which Japan finds herself today, with rapidly increasing population (four Japanese children are born every minute), and extreme poverty in the natural resources which are essential to the economic life of the nation. In another chapter, Carl Alsberg discusses the most fundamental, and almost insoluble, problem in all Asia—the pressure of population upon means of subsistence.

Tyler Dennett, in one of the best chapters of the book, writes of The Open Door, the doctrine of Chinese territorial integrity and the vagaries of American policy in the Far East. The elements of nationalism and the old imperialism cloaked by the open door policy are ably described.

Other chapters are "Soviet Siberia" by Joseph Barnes, "Changing Markets" by Grover Clark, "The Battle of the Bankers" by Frederick Field, "Second Eldorado" by H. Foster Bain and "Peace or War" by Nathaniel Pfeffer. Each writer is concerned with the facts as he conceives them to be, leaving such subjects as the future of China, the imminency of war, Japanese domination of Asia, to the bright young theorists whose dire prophecies clutter up the Sunday supplements but who, themselves, are either entirely unacquainted with actual conditions in the far East or frequently guilty of deliberate misrepresentation, particularly as far as Japan is concerned.

"Empire in the East" is a book indispensable to anyone desiring to understand the fundamentals of the economic and social forces at work in eastern Asia today.

NEWTON H. BELL.

SAN FRANCISCO, A PAGEANT. By Charles Dobie. (Appleton Century Company). \$5.00.

Is a book that everyone in San Francisco or even California will want to own, and everyone in the rest of the world will want to read. Written in a style that is extremely readable and entertaining, the story of the founding of San Francisco, the mad and exciting period of the gold rush days, and the fabulous growth and boom of the latter part of the last century unfolds with a humor and an intimacy that are delightful. The loves and the sins, the heroes and the villains of a gay debonair young city growing with a reckless abandon that earthquakes, fires and fogs could not dampen.



This room, a gentleman's study, with architecture and furnishings created in the modern Chinese manner, is designed to provide an intellectual and sympathetic background for a collection of Oriental art objects. The finely classic Siamese heads furnish the line, the rare Kakemono the color, of a room notable for the purity of the one and the quiet distinction of the other. The furniture has chaste reserve but comfort as well, while the room in color is a subtle play of bronze-browns, tawny whites and imperial yellows, with a foil of gold mirror. Careful discrimination achieves here a place for quiet reflection and decorous living. Designed and furnished by S. & G. Gump Company.

INTERIOR DECORATING IN AMERICAN HOMES TODAY

(Continued from Page 13)

the rigid rules of the Louis XIV to Louis XV. Finally the Louis XV and the Petit Trianon was given to a world then excited over the discoveries at Pompeii in 1748. It was in this period that such painters as Natoire, Boucher and Watteau decorated furniture, arabesques and walls with the now famous scenic and floral paintings.

Thus the period of the 18th Century ended in France with the Empire and similarly in England with the Adam. It is, then, the work of this 18th Century that we find today influencing the interior decorating of our homes, and the local exhibit illustrated herein would appear to bear out this observation. The work of the A. F. Marten Company has been modernized and that of the S. & G. Gump also is an original conception with a definite Chinese character. Otherwise the exhibit clearly falls within the classification of a composite or modern use of 18th Century ideas, motifs and furniture.

The rebellion in our own country has been the so-called "Moderne" (20th Century) and has been led successively by the architects Mullgardt, Bernard Maybeck, Louis Sullivan, Frank Lloyd Wright and a number of men who, while less articulate, have nevertheless contributed works which have had a marked influence on architecture and decoration. On the Pacific coast we have seen this rebellion carried forth by such artists, decorators and architects as Rudolph Schaeffer, Lucien Labaudt, F. E. Baldauf, Lloyd Wright, Richard Neutra, Rudolph Schindler and Kem Weber. (Weber has

recently created some beautiful interior decorating designs for Barker Brothers in Los Angeles).

The group mentioned above has for the most part had the same basic beliefs, *viz.*: an attempt to interpret through new and modern materials and designs the forms and functions of architecture as we know it structurally. This, even to the point of believing that, since there is in many cases no relation between structure and interior, interior design might express an idea rather than a true architectural function or form. The work of all the men mentioned and others of similar mind, of course with exceptions, treats an interior as an architectural design as it would be conceived in the early styles of the Renaissance. The architects of all time would, I believe, take this same viewpoint of interior decorating if left to design the furniture, draperies and decorations.

In contemporary contradiction to this modern movement, we now have in America a revival of the 18th Century ideas and we might say the A.I.D. show and what is being done is a Modernized 18th Century Period of Interior Decoration apart and separated from the architecture. There is a feeling about of too many words, too many rules, too many theories and personal ideas and people appear to be saying: "We want to live, leave us alone, away with the depression, give us life, freedom of thought, gaiety, liquor and right or wrong (probably mostly wrong) give us the Good Old American Individualism."

PLANT LISTS

EDITED BY THOMAS D. CHURCH, M. L. A.

BROAD-LEAVED EVERGREEN SHRUBS FOR CALIFORNIA GARDENS

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

NATIVE CALIFORNIA SHRUBS SUITED FOR ORNAMENTAL PLANTING

Adenostoma fasciculatum (Greasewood)
Amelanchier alnifolia (June berry)
Arbutus menziesii (Madrone)
Arctostaphylos in variety
Artemisia californica (California sage)
Atriplex breweri (Salt bush)
Baccharis pilularis (Chaparral broom)
Berberis aquifolium (Oregon grape)
Berberis nervosa
Berberis nevadensis (Nevin's barberry)
Berberis pinnata (California barberry)
Calycanthus occidentalis (Sweet shrub)
Carpenteria californica (Tree Anemone)
Ceanothus in variety
Cercis occidentalis (Redbud)
Cercocarpus betuloides (Hardhack)
Cornus glabrata
Cornus nuttallii (Nuttall Dogwood)
Cornus pubescens californica (Creek Dogwood)
Encelia californica (Bush sunflower)
Eriodictyon californicum (Yerba santa)
Eriogonum in variety (Buckwheat)
Fremontia californica (Flannel bush)
Forestiera neo mexicana (Adelia)
Garrya elliptica (Silk tassel tree)
Ledum glandulosum (Labrador tea)
Lonicera hispidula (California honeysuckle)
L. involucrata (Twinberry)
Lupinus arboreus (Tree Lupine)

SUBTROPICAL SHRUBS

For Courts and Balmey Situations

Aucuba japonica and varieties
Azara microphylla
Belloperone guttata (Shrimp bush)
Bouvardia Humboldtii
Camellia japonica
Cantua buxifolia
Cornycarpus laevigata
Daphne odora
Duranta plumieri (Golden dew drop)
Eugenia hookeri (Hooker's Eugenia)
Fatsia japonica
Ficus pandurata (Fiddle leaf fig)
Iochroma tubulosa (Violet bush)
Jacobinia carnea
Lippia citriodora (Lemon verbena)
Nerium oleander (Oleander)
Punica granatum (Pomegranate)
Solanum rantonetti (Paraguay Night Shade)
Tecoma garrocha
Tetrapanax papyrifera (Rice paper plant)
Tibouchina semidecandra (Glory bush)

SMALL SHRUBS SUITABLE FOR ROCK GARDENS

Azalea in variety
Arctostaphylos nummularia (Dwarf manzanita)
A. uva ursi (Bear berry)
Agathosma villosa
Berberis verruculosa (Warty barberry)
Calluna vulgaris (Scotch heather)
Calceolaria integrifolia (Lady purse)
Caryopteris incana (Bluebeard)
Ceanothus foliosus
C. perplexis
C. rigidus
C. rigidus grandifolius
Chamaecyparis lawsoniana nidifera (Birdsnest cypress)
C. obtusa nana (Dwarf Hinoki cypress)
C. pisifera squarrosa (Moss retinospora)
Cistus in variety (Rock rose)
Convolvulus cneorum
Coronilla minima
Correa alba
Cotoneaster horizontalis
Cotoneaster microphylla
Cotoneaster rotundifolia lanata
Cuphea ignea (Cigar plant)
Cuphea hyssopifolia
Daphne cneorum
Daphne odora
Erica in variety (Heather)
Euonymus radicans minima
Gaultheria shallon (Salal)
Grevillea pumila
Hypericum calycinum
Juniperus californicus (California juniper)
Juniperus chinensis (Chinese juniper)
Juniperus virginiana tripartita
Lavandula vera compacta (Dwarf lavender)
Lupinus arboreus (Tree lupine)
Pernettya mucronata
Pinus montana mughus (Mugho pine)
Pittosporum filiferum
Punica granatum nana (Dwarf pomegranate)
Quercus dumosa (Scrub oak)
Rosmarinus officinalis (Rosemary)
Rhamnus crocea (Red berry)
Santolina chamaecyparissus (Lavender cotton)
Veronica chathamica (Creeping veronica)

SHRUBS WITH VARIEGATED FOLIAGE

Aucuba japonica variegata (Gold dust plant)
Buxus sempervirens marginata (Goldedge box)
Coprosma baueri variegata (Variegated coprosma)
Coronilla glauca variegata (Variegated coronilla)
Daphne odora marginata (Yellow edge daphne)
Elaeagnus pungens maculata (Golden leaf elaeagnus)
Euonymus in variety
Hydrangea hortensis variegata
Hypericum moserianum tricolor (Variegated gold flower)
Ligustrum lucidum tricolor (Tricolor privet)
L. ovalifolium variegatum (Golden privet)
Osmanthus aquifolium argenteus (Silver osmanthus)
Pittosporum tobira variegata (Tobira)
Taxus baccata elegantissima (Variegated English yew)
Taxus baccata Washingtoni (Washington yew)
Taxus baccata fastigiata variegata (Golden Irish yew)
Thuja orientalis argentea (Silver arbor vitae)
Thuja orientalis aurea (Golden arbor vitae)
Viburnum tinus variegata (Laurustinus)

RAPID GROWING SHRUBS FOR QUICK EFFECTS

Acacia in variety
Buddleia in variety (Butterfly bush)
Caesalpinia gilliesii
Callistemon lanceolatus (Bottle brush)
Cantua buxifolia
Caryopteris incana (Bluebeard)
Ceanothus in variety (California lilac)
Cestrum in variety
Choisya ternata (Mexican orange)
Chorizema ilicifolia (Holly leaf flame pea)
Cistus in variety (Rock rose)
Clerodendron foetidum (Rose Glory Bower)
Coronilla in variety
Cotoneaster in variety
Cytisus in variety (Broom)
Dodonaea cuneata (Hop bush)
Elaeagnus umbellata (Autumn E.)
Escallonia in variety
Eugenia myrtifolia (Australian Brush cherry)
Feijoa sellowiana (Strawberry guava)
Hakea in variety
Iochroma tubulosa (Violet bush)
Lavandula vera (Lavender)
Leonotis leonurus (Lion's tail)
Leptospermum in variety
Ligustrum (all except Lodense) (Privet)
Myoporum laetum
Myrtus in variety (Myrtle)
Nerium oleander (Oleander)
Pittosporum crassifolium (Karo)
P. eugenioides (Tarata)
P. ralphii
P. undulatum (Orange Pittosporum)
Pyracantha in variety (Firethorn)
Romneya coulteri (Matilja Poppy)
Rosmarinus officinalis (Rosemary)
Senecio compactus
Solanum in variety (Nightshade)
Spartium junceum (Spanish Broom)
Veronica in variety
Viburnum opulus (High bush cranberry)

DROUGHT RESISTANT SHRUBS

Abutilon striatum
Acacia in variety
Adenostoma fasciculatum (Greasewood)
Arbutus unedo (Strawberry tree)
Arctostaphylos in variety (Manzanita)
Atriplex Breweri (Salt bush)
Callistemon lanceolatus (Bottle brush)
Calceanthus occidentalis (Sweet shrub)
Cassia in variety (Senna)
Ceanothus in variety (California lilac)
Cistus in variety (Rock rose)
Colutea arborescens (Bladder Senna)
Coprosma Baueri (Coral Coprosma)
C. Cunninghamii
Coronilla in variety
Cytisus in variety (Broom)
Dodonaea cuneata (Hop bush)
Elaeagnus umbellata (Autumn E.)
Euonymus in variety
Fabiana imbricata
Genista monosperma (Bridal veil broom)
Hakea in variety
Juniperus californica (California juniper)
Leptospermum laevigatum (Australian tea tree)
Lonicera involucrata (Twinberry)
Lupinus arboreus (Tree lupine)
Mahonia in variety (Holly grape)
Melaleuca in variety
Myrica californica (California wax myrtle)
Nerium oleander (Oleander)
Photinia arbutifolia (Toyon)
Pittosporum crassifolium (Karo)
Prunus Lyoni (Island cherry)
Punica granatum (Pomegranate)
Quercus dumosa (Shrub oak)
Raphiolepis umbellata (Yeddo hawthorn)
Rhamnus californica (California coffee berry)
Rhus ovata (Sugar bush)
Romneya coulteri (Matilja poppy)
Rosmarinus officinalis (Rosemary)
Spartium junceum (Spanish broom)
Veronica in variety
Viburnum tinus (Laurustinus)

SHADE TOLERANT SHRUBS

Abelia grandiflora (Glossy Abelia)
Abutilon in variety
Arbutus unedo (Strawberry tree)
Aucuba in variety
Azalea in variety
Azara microphylla
Bouvardia Humboldtii (Bouvardia)
Camellia japonica
Carpenteria californica (Tree anemone)
Cestrum in variety
Chorizema ilicifolia (Holly leaf flame pea)
Coprosma baueri (Coral Coprosma)
Cornus in variety (Dogwood)
Corylus rostrata (California hazel)
Daphne cneorum
Daphne odora
Euonymus in variety
Fatsia japonica (Fatsia)
Fuchsia in variety
Gaultheria shallon (Salal)
Hydrangea hortensis
Hypericum in variety
Ilex aquifolium (English holly)
Kalmia latifolia (Mountain laurel)
Kolkwitzia amabilis (Beauty bush)
Laurocerasus officinalis (English laurel)
Leptospermum laevigatum (Australian tea tree)
Ligustrum in variety (Privet)
Lonicera hispidula (California honeysuckle)
L. involucrata (Twinberry)
Mahonia in variety
Malvaviscus mollis (Turks' cap)
Nandina domestica (Sacred bamboo)
Osmanthus in variety
Photinia arbutifolia (Toyon)
Pittosporum tobira (Tobira)
Raphiolepis umbellata (Yeddo hawthorn)
Rhamnus californica (California coffee berry)
R. crocea (Red berry)
Rhododendron in variety
Rhus in variety (Native sumac)
Rhus parviflorus (Thimbleberry)
Ruscus aculeatus (Butchers' broom)
Solanum pseudocapsicum (Jerusalem cherry)
Symphoricarpos racemosus (Snowberry)
Vaccinium ovatum (California huckleberry)
Viburnum opulus (High bush cranberry)

SHRUBS WITH GREY FOLIAGE

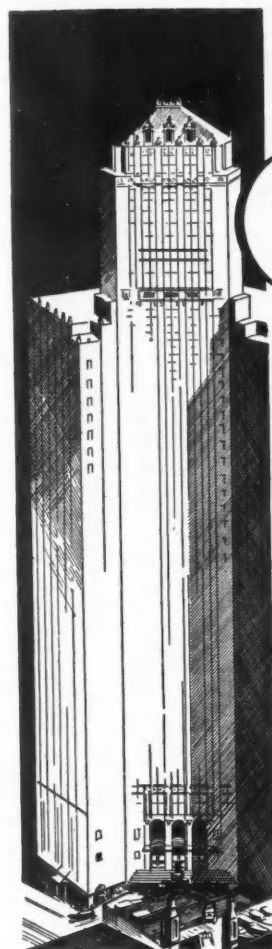
Acacia Baileyana (Bailey acacia)
Acacia cultriformis (Knife acacia)
Antirrhinum speciosum (Bush snap dragon)
Arctostaphylos glauca (Glaucous manzanita)
Atriplex Breweri (Salt bush)
Buddleia Davidi (Butterfly bush)
B. globosa
Caryopteris incana (Bluebeard)
Ceanothus arboreus (Tree ceanothus)
C. fendleri
Cistus albidus (Rock rose)
Coronilla glauca
Cotoneaster franchetti
C. pannosa
Elaeagnus longipes (Cherry elaeagnus)
Echium fastuosum (Pride of Madeira)
Juniperus chinensis (Chinese juniper)
Lagunaria patersonii
Lantana sellowiana
Lavandula vera (Lavender)
Leptospermum laevigatum (Australian tea tree)
Melaleuca nesophylla (Pink melaleuca)
Nerium oleander (Oleander)
Pittosporum crassifolium
P. phylliraeoides
P. ralphii
Romneya coulteri (Matilja poppy)
Rosmarinus officinalis (Rosemary)
Santolina chamaecyparissus (Lavender cotton)
Teucrium fruticans (Germander)
Zauschneria californica (California fuchsia)

SHRUBS WITH YELLOW OR ORANGE BERRIES

Coprosma baueri (Coral coprosma)
Cornycarpus laevigata
Cotoneaster dielsiana
C. franchetti
C. pannosa
Duranta plumieri (Golden dew drop)
Eriobotrya japonica (Loquat)
Feijoa sellowiana (Strawberry guava)
Pittosporum phylliraeoides (Willow P.)
P. rhombifolium (Queensland P.)
P. undulatum (Orange pittosporum)
Punica granatum (Pomegranate)
Pyracantha angustifolia (Narrow leaf firethorn)
P. coccinea lalandi (Laland firethorn)

SHRUBS WITH RED FRUIT OR BERRIES

Arbutus unedo (Strawberry tree)
Aucuba japonica
Berberis thunbergii (Japanese barberry)
Carissa grandiflora (Natal plum)
Cestrum elegans
Cornus capitata (Evergreen dogwood)
Cotoneaster in variety
Elaeagnus in variety
Eugenia myrtifolia (Australian brush cherry)
Ilex aquifolium (English holly)
Lonicera hispidula (California honeysuckle)
Myrtus ugni
Nandina domestica (Sacred bamboo)
Photinia in variety (Toyon)
Prunus lyoni (Catalina cherry)
Pyracantha formosana (Firethorn)
P. coccinea (Firethorn)
P. crenulata (Firethorn)
P. crenulata yunnanensis (Firethorn)
Rhamnus crocea (Redberry)
Sambucus racemosa (Red elderberry)
Solanum pseudocapsicum (Jerusalem cherry)
Symphoricarpos vulgaris (Indian currant)
Taxus in variety (Yew)
Viburnum odoratissimum
V. opulus (High bush cranberry)
V. suspensum



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GEO. D. SMITH
General Mgr.



The
Mark Hopkins Hotel
Nob Hill
SAN FRANCISCO

INDUSTRY RETURNS TO A CALIFORNIA GHOST TOWN

(Continued from Page 20)

For more than twenty years the Union Sugar Company did a very profitable business and the town of Betteravia grew and prospered as well. But with the lessening of business at the factory and a correspondingly decreasing payroll the little homes were deserted and the population of a thousand or more dwindled to a few dozen families. The town escapes the appearance of a ghost town through several sources. For one thing the huge bulk of the factory looms a deep, dark red, probably so painted for the preservative qualities, but this very utility adds a note of cheer. Another contributing factor is the number of eucalyptus trees which line the streets and form groves at intersections. Each and every tree was planted by Frank J. McCoy, an executive of the factory in the prosperous days and now renowned for his "cutting gardens" and the constantly changing floral display at Santa Maria Inn, Santa Maria, California.

The new day is eagerly awaited. The ghosts are fading but a touch of nostalgia haunts even at noontime. The sun shines, the birds sing, a dog trots in and out of the shadows, but no men walk the tree lined streets, no children scamper across the lawn. There is a general store, but it lacks customers. Tomorrow all will change, bustling activity will succeed lethargy. Even now a tiny, cheerful sound persists, and if followed leads to a young artist sketching in the shadow of an old building. As he works, welded with other faint sounds of nature is his funny little whistle, no intention of being a tune, no more than has the vagrant little breeze a plan of life. The fragrant autumn air stirs the sketch pad faintly and just as aimlessly the little tuneless tone vibrates in the air. But his work is stout and strong, a good omen for Betteravia.



Dear Mr. Architect:

Numerous of your colleagues have pointed out the effect of floodlighting on exterior design. It is quite obvious that strong light from a nearby source may shift various planes and shadows. And the effect, unless it is considered in advance, may not be as pleasing as anticipated.

We suggest that you give original consideration to floodlighting when you are planning buildings, monuments or structures likely to be illuminated by artificial light reflected against the exterior.

We have some literature on this subject available, and will be happy to send it to California architects who are interested.

Cordially yours,

Pacific Coast Electrical Bureau

Dept. K-6

447 SUTTER ST., SAN FRANCISCO

P. S. There is no need to remind you that floodlighting enhances the importance of a structure in relation to its surroundings. But we might add that, in the case of commercial structures, rental value, prestige and address-value are considerably higher where the visible facades are so lighted.

P. C. E. B.

Another Job—

... representing an architectural achievement for John Parkinson and Donald B. Parkinson who are responsible for the design of many fine commercial buildings piercing the skyline of Los Angeles. The new addition to Bullock's is the latest architectural accomplishment of this pioneer architectural firm and each of the firms listed here is appreciative of the opportunity of assisting in the completion of another milestone in the up-building of Los Angeles.

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SOLAR LIGHTING FIXTURE CO.
444 N. Western Ave., Los Angeles

PLUMBING FIXTURES
STANDARD SANITARY MFG. CO.
Showrooms: 3251 Wilshire Blvd., Los Angeles

STRUCTURAL STEEL
CONSOLIDATED STEEL CORP., Ltd.
6500 E. Slauson Ave., Los Angeles

DOORS AND MILLWORK
HAMMOND LUMBER CO.
2010 So. Alameda Street, Los Angeles

PLUMBING AND HEATING
HOWE BROS.
1198 So. San Pedro St., Los Angeles

STEEL REINFORCING BARS
WELDED FABRIC
SOULE STEEL CO.
6200 Wilmington Ave., Los Angeles

CABINET AND FIXTURE WORK
(Downstairs Store)
STANDARD CABINET WORKS, Inc.
1800 East Washington Blvd., Los Angeles

AUTOMATIC FIRE SPRINKLERS
BARNARD ENGINEERING CO.
318 East 12th Street, Los Angeles

STEEL WINDOWS—CASEMENT DOORS
STEEL ROLLING SHUTTERS
SOULE STEEL CO.
6200 Wilmington Ave., Los Angeles

CABINET AND FIXTURE WORK
(First Floor)
COMMERCIAL FIXTURE CO.
6000 Avalon Blvd., Los Angeles

COMPOSITION ROOFING AND
WATERPROOFING
PIONEER WATERPROOFING & ROOF
CO., Ltd.
608 Mateo Street, Los Angeles

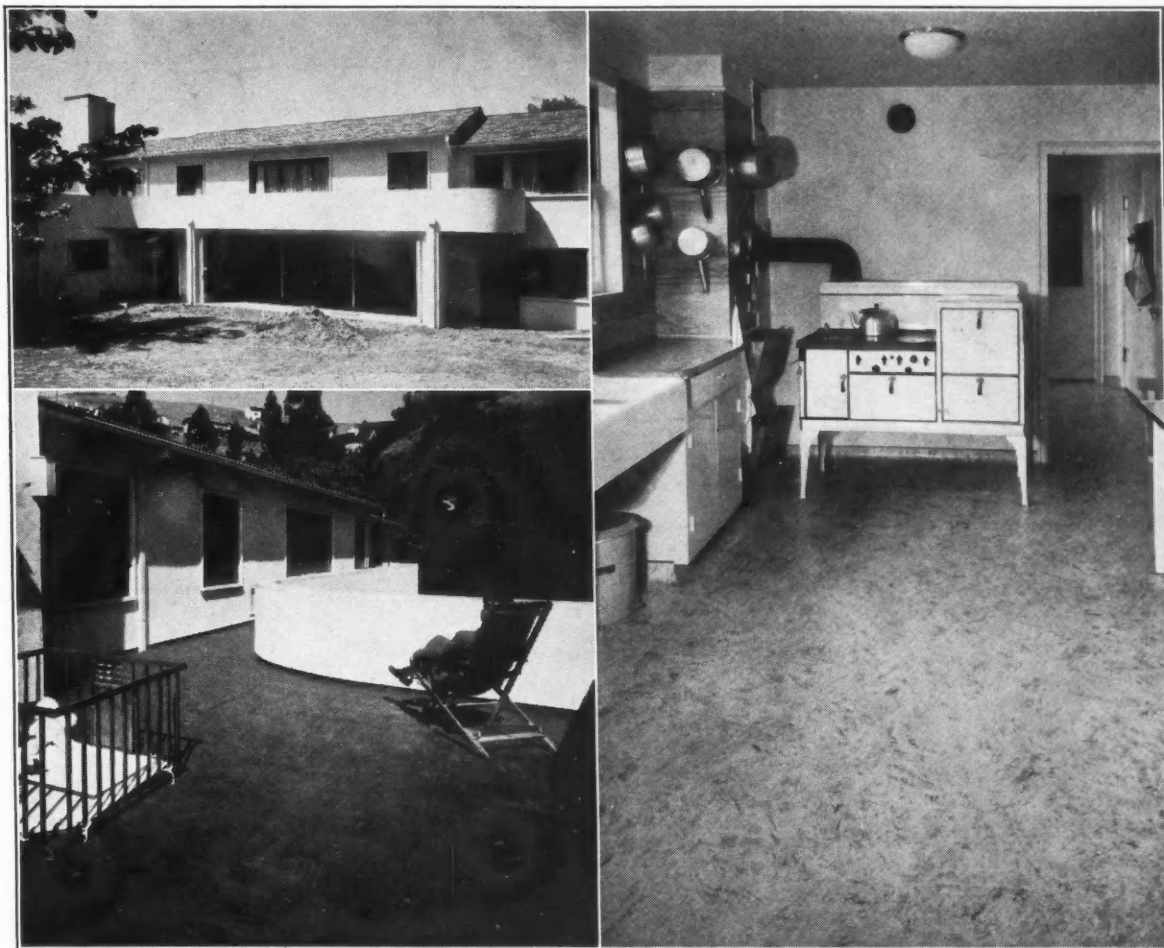
POLISHED BLACK GRANITE
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CABINET AND FIXTURE WORK
(Second Floor)
WEBER SHOWCASE & FIXTURE CO.
5700 Avalon Blvd., Los Angeles

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BOLSTER & BONHAM
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So a spacious lot was selected that commanded an inspiring view of San Francisco Bay . . . a home designed with the children ever in mind . . . modern, convenient for adults . . . but, more than that, a home where children can truly *live!*

Large sun decks may be reached from every room. "Over-size" window space insures fresh air a-plenty. Sweeping, modern lines eliminate "danger spots" for impetuous, rushing children's activities.

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"Also, automatic regulation enables our engineer to give virtually undivided attention to the apartments, rather than to the engine room. In our experience, gas is the ideal fuel."

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